Dance and Dancers

AUGUST 1955

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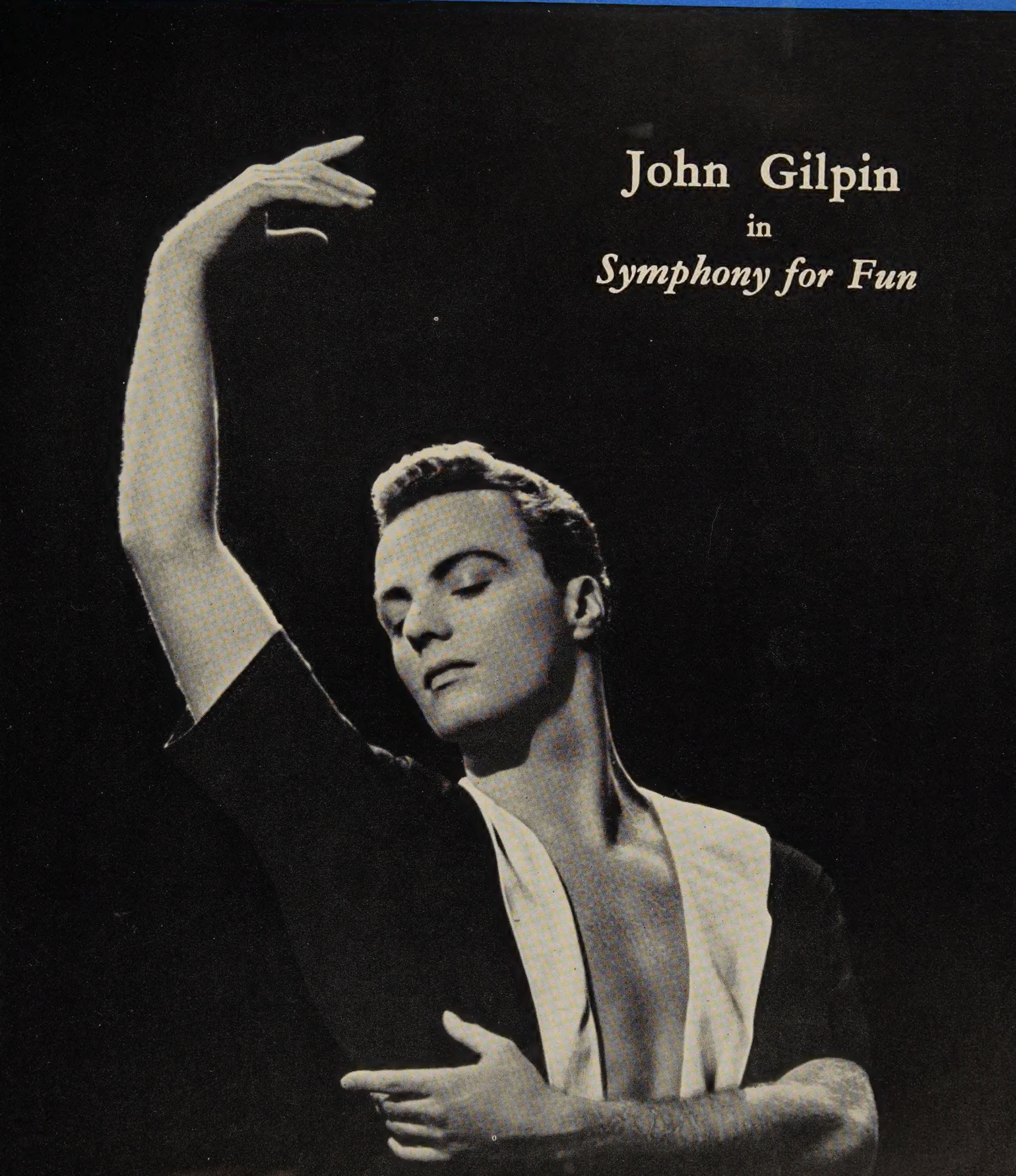

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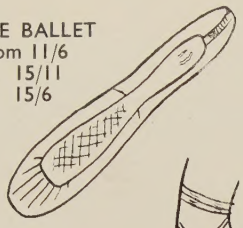

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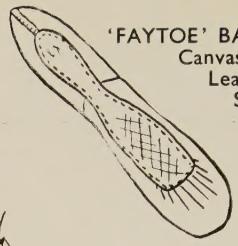

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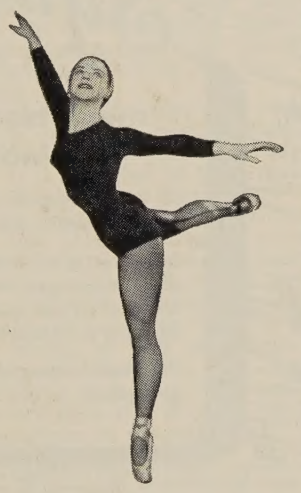

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August 1955 Vol. 6 No. 8

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

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NO TIME FOR THE RATS YET

THE midsummer nights in the Royal Opera House, Covent Garden, have been ringing to resounding cheers. Well-dressed crowds have been milling around in their efforts to get tickets. When the performances finish, dewy-eyed people stream out into Bow Street. All this excitement has not been for ballet but for the great international stars who have been appearing as guests with the Covent Garden Opera.

Some years ago Dame Ninette de Valois made a statement, the gist of which was that the public are fickle; today they will be applauding ballet in their thousands, but should some great opera singer arise, then the crowds will turn to opera and neglect ballet. Well, that singer has now arisen. Her name—Renata Tebaldi. Not only her, but there is now a new generation of opera singers coming up which may well rival the great stars of the Edwardian era. The lesson to be learnt from all this is not that opera is showing any general improvement, but that the public are starved of stars and now that they are getting them they respond accordingly.

Ballet is coming in for some hard knocks, and those who never much cared for it anyway but tagged on because they felt it was The Thing are only too happy to tell the world at large that ballet is dead. "You must be *mad* going to ballet!" is the kind of remark that is frequently overheard these days.

But the situation becomes even worse when those who have professed for years that ballet meant the world to them, and have even made a certain amount of money out of it, gleefully endorse these thoughtless remarks. The ship may be lower in the water than it was a few years ago but it is not by any means sinking; the time for the rats to leave has not yet arrived.

Opera may for the moment be in the ascendant, but that does not mean that ballet is in a state of eclipse. Both arts can march together, and there is room for both at the top.

You cannot fool the public

A great deal of ballet's troubles arise from the absurd habit of crying down stars. Ballet needs its stars as much as do the theatre, the cinema or opera. There is a ballet tendency to push down anybody who shows stellar potentiality, not to build them up with all the general hocus-pocus that is so necessary. Ballet has survived through the centuries on its stars, and when all else is forgotten names like Taglioni, Pavlova, Karsavina, Markova and Fonteyn remain to epitomise ballet.

Many of those responsible for ballet's direction seem to have scant idea of what a star really is. A star is most certainly not an enthusiastic soloist who is raised to that position simply by larger billing than anyone else. It is this kind of thing that has done so much harm, because the public are not fools.

There are other things that are doing the cause of ballet no good: lack of artistic direction, lack of taste in design, muddled thinking, the belief that ballet is still in the schoolroom and not an art of the theatre. But as long as up-and-coming choreographers such as John Cranko and Kenneth Macmillan can create works like *Variations on a Theme* and *Laiderette* (recently given by Ballet Rambert at Sadler's Wells), as long as dancers like Svetlana Beriosova can give Princess Aurora in *The Sleeping Beauty* as she did on the final matinee of the last Wells season at Covent Garden, then there is every hope that ballet is far from dead. The rats can continue to scamper on the decks.

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Personality of the month

ROBERT JOFFREY **Reason: For being the first American to join the long list of choreographers, many of whom are world-famous, which Madame Rambert has presented to the British public.**

UNTIL January 13, 1952, the name Robert Joffrey did not mean a great deal to the American dance public. Until June 28, 1955, apart from an occasional magazine article, it did not mean anything to the British dance public. Joffrey's first work for Ballet Rambert—*Persephone* (to Vivaldi music)—was also the ballet which first made the Americans, at the New York Choreographer's Workshop, sit up. The British therefore were sharing an experience that America had some three and a half years ago. But the British did not quite realise this; so that it was not until Joffrey's later work, *Pas de Déesses*, was given during the Rambert season at Sadler's Wells that the real worth of this young American was properly appreciated. (Both works will be fully reviewed next month).

Joffrey came to ballet at an early age—rather in the same way as did Alicia Markova—because his parents thought that ballet training would improve his health. He suffered from asthma, and at 13 began his training with Mary Ann Wells in his native Seattle. This teacher had also taught Frank Hobi (New York City Ballet), Tommy Rall (now in films) and Marc Platt (Platoff of the Ballet Russe, now in films). After four years, Wells sent Joffrey to New York, as she felt there would be more scope for him there. He studied at the School of American Ballet where he was seen by Gordon Hamilton, then appearing with Petit's Ballets de Paris in New York. Hamilton having sustained a leg injury, Joffrey took over his roles as Hunchback in *Le Rendezvous* and Bandit Leader in *Carmen*. He also worked in American Modern Dance, giving concerts with May O'Donnell (former soloist of Martha Graham's company). So that for a young man, Joffrey has had considerable varied experience from which to draw his inspiration.

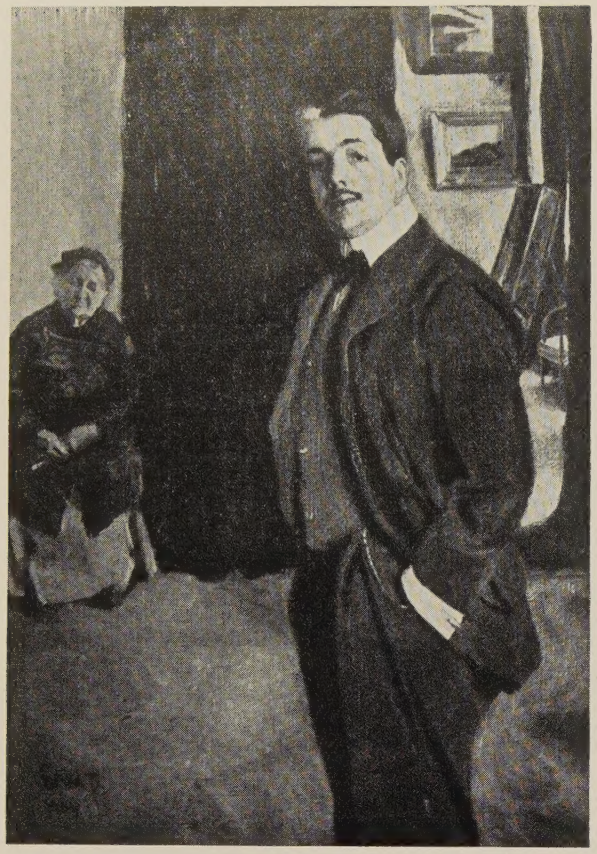
He is a ballet teacher at the High School of Performing Arts in Manhattan and, in addition to other teaching jobs, has choreographed a number of musicals on the road. But his most interesting work has been for Choreographer's Workshop (American equivalent to our Ballet Workshop) and for this he has received praise from America's foremost critics.

In Search of

More than 165,000 people saw and admired the exhibitions in Edinburgh and London which Richard Buckle organised to commemorate the 25th anniversary of the death of Diaghilev. To assemble this remarkable collection Buckle made a world-wide search for the "lost" treasures of the Diaghilev Ballet. He has recorded the story of this quest in a book* In Search of Diaghilev *(to be published in November by Sidgwick and Jackson at 30s.) in which he tells of the hazards of organising such an exhibition. In addition there are many recollections of Diaghilev's great contemporaries who are still alive and which are published for the first time.

Dance and Dancers *has bought the first rights to print extracts from* In Search of Diaghilev *and during the next four months, readers will meet eminent names such as Tamara Karsavina, Alexandre Benois, Jean Cocteau, Picasso, Lydia Lopokova and Lydia Sokolova.*

Some of the photographs from the 60 page picture section in the book have been used to illustrate these extracts, several being published for the first time.



THE OBJECT OF THE SEARCH: Serge Diaghilev in St. Petersburg in 1905 *with his old nurse in the background.*

Leon Bakst, who painted this portrait, became one of Diaghilev's principal collaborators and, together with Alexandre Benois, his principal designer in the early years. There is no question that Bakst's magnificent stage designs completely revolutionised the approach to design in the theatre during the first quarter of this century.

"If the reader will bear with me I shall take him on a joy-ride. I shall travel again with him a part of my journey in search of Diaghilev."

THAT I had never known Diaghilev or his Ballet seemed to me no reason at all for refusing to run an exhibition about him. I had been interested in Diaghilev for 20 years: and indeed I felt I knew him and understood his work better than most people.

I thought I could devise some method of applying the *life* and *theatre magic* which would be lacking from a mere show of ballet designs; I was tempted by the idea of collecting a portrait gallery of the Diaghilev circle; and I told Ian Hunter, the artistic director of the Festival, that if I could secure the loan of a particularly important American collection of Diaghilev designs to form the basis of our exhibition I would undertake the job.

The vital American collection was that which Lifar had sold in the 'thirties to the Wadsworth Atheneum at Hartford, Connecticut; and my first action was to send a cable to the director of that museum. Before I had time to receive an answer I was dismayed to read in a French newspaper the report of an interview given by Lifar: he confirmed his plans for a summer exhibition and said that his former collection, now at the Wadsworth Atheneum, would form its nucleus. It looked as if we were done for.

Nevertheless, a favourable telegram arrived from Mr. Cunningham at Hartford, in which he promised, if his Trustees approved, to lend us all the Diaghilev material we wanted. This was the first of many indications that luck was on our side. I suppose Lifar had forgotten to ask him.

WHEN Diaghilev put on his exhibition of Russian painting at the Grand Palais in Paris in 1906, he entrusted the decoration of the galleries to Leon Bakst. We read that the room with the ikons was hung with gold damask such as vestments are made of, and that the sculpture was shown in a trellised winter-garden.

I determined from the start, before I knew where the Exhibition would be held in Edinburgh, to create for it a decorative setting. This setting was to serve a two-fold purpose: firstly to provide the theatrical mystery and excitement which might be missing from a mere show of designs and portraits, and secondly, because I thought that to dwell entirely in the past would be very un-Diaghilev, to give young artists of today the opportunity of creating something new.

Over Christmas (1953) I had the idea of showing the pictures in a series of small rooms, opening like boxes on to a large central hall, which I should turn into a baroque theatre. Here on a stage we might display and light a scene from one of Diaghilev's ballets, the dark auditorium being furnished with chairs where visitors could sit and listen to recorded music. But of course everything would depend on the nature of the building we found to hold the Exhibition. On January 18, I took the night train to Edinburgh.

Edinburgh bound

Luck continued with us. It had been hoped at first to hold the Exhibition in the Royal Scottish Museum, but the available halls had already been promised to an International Poultry Show. My suggestion that we might perhaps *share* the place with the hens was considered unpractical.

Now we were to look at the Edinburgh College of Art, a building, hidden away behind the Fire Station in Lauriston Place, which had never before been borrowed by the Festival. As soon as I saw it I realised that part of it could easily be adapted to our purpose.

There was a huge hall with an arcade around it, and pillared galleries looking down on it from above. There was a big staircase to conduct the visitor from the main entrance straight to the upper galleries, and a smaller staircase to bring him down another way, so that one-way traffic could be maintained. Mr. Robert Lyon, the Principal, was willing to lend his College to us during the summer vacation: he was helpful and enthusiastic. Mr. Robert Steel, the City Architect, undertook to provide estimates for building all the false walls and partitions necessary to my plan.

The College of Art possessed another enormous advantage in my eyes. An old friend of mine, Leonard Rosoman, a painter I admired, had for some years been teaching there. I wanted him to design the transformation of the great music-room. Mr. Lyon agreed that some of Rosoman's chosen pupils should be approached to help us execute the work. I think it was rather clever of me to guess that Rosoman would be ideal for this work, as nothing he had done until then was at all in that line.

Generous co-operation

Incidentally, Bakst's real name was Rosenberg, until he adopted the surname of his maternal grandfather: so while Diaghilev had his Leon Rosenberg I had my Leonard Rosoman. I am sure Leonard was the easier of the two to work with.

I thought it might be interesting to hang the designs and portraits on a variety of wallpapers. A month after my first trip to Edinburgh, inspired by a good luncheon in Soho, I walked into the shop of Cole and Son in Mortimer Street, which, though famous, I had never visited before.

Luck again was with me, for I was recommended by an assistant to speak to one of the directors called Douglas Robertson. "Would Cole's *give* us a large quantity of wallpaper for the Diaghilev Exhibition?" I was bold enough to demand. Mr. Robertson intimated that the notion might possibly be entertained, and he asked where the Exhibition was to be held. "In Edinburgh." "That is my home town," said he. "And whereabouts in Edinburgh?" "At the College of Art." "That is where I was educated," exclaimed Douglas Robertson. Poor man, before the spring was over, he had ordered nearly a thousand pounds' worth of exquisite wallpapers to be specially made in colours chosen by me. And when the Exhibition came to London he repeated the order.

Ifan Kyrle Fletcher, the bookseller, who specialised in theatrical documents, undertook to help me by organising the section dealing with books and documents. Lord Harewood began to compose programmes

Diaghilev

by
RICHARD BUCKLE

THE SEARCHER AND THE BALLERINA: Richard Buckle taking Margot Fonteyn round the Diaghilev Exhibition when it was in Edinburgh.

Fonteyn is pointing to the name of her early teacher, Seraphine Astafieva, listed in the cast of Petrouchka *during Sir Joseph Beecham's season at the Diaghilev Ballet at Dury Lane.*

Photo: The Scotsman

of all the music commissioned by Diaghilev or presented by him which had been recorded. Finally, Electrical and Musical Industries, the company which owned Columbia and His Master's Voice, offered to provide the equipment for playing and amplifying our music, and even to supply someone to work it.

It only remained for me to find something to exhibit.

The quest begins

WE'RE off—walking briskly up Sloane Street, because the 19s and 22s, those commonest of buses, never come when you want them, and it seems absurd to take a taxi so short a distance—rather late, rather cold—to luncheon with Lady Juliet Duff at the Hyde Park Hotel.

Lady Juliet is tall, handsome and incredibly distinguished, with an Inca profile, understanding eyes and an attractive, though misleading air of languour, accentuated by a pampered voice. From the very beginning, she says, her mother adopted Diaghilev, Karsavina and Nijinsky, and brought them often down to Coombe, her house with a pretty garden near Richmond. . . . Now, even as I raise my glass in the panelled grill-room of the Hyde Park Hotel, let us change the scene, and when I put it down again it is on the writing-table of Lady Juliet's sitting-room at Wilton. Her garden outside is under snow, but we are looking at some summery snapshots in an album, taken in the garden at Coombe, over 40 years ago. Here sitting round a table on a terrace are Diaghilev's great friend, Misia Sert, plump and smiling in a big hat, with her bald, bearded husband, who was to design *La Légende de Joseph* and *Cimarosiana;* Baron de Meyer, who took superb photographs of Nijinsky; a handsome young actor called Lou Telegen; and Diaghilev, the white streak showing in his hair, wearing the rather insolent smile and self-satisfied expression he often had in his younger days. Nijinsky is not in the group, but there are drawings of him by Bakst and Cocteau over Lady Juliet's writing-table; and in her autograph-book I see he wrote "Le Spectre *à* la Rose."

I now shall take the reader on a brisk excursion: he need not worry—it will be roses, roses all the way. And at the end of this little journey I promise he shall meet the divine Karsavina.

Paris. The Boulvard Saint-Germain. With Georges Reymond, who was associated with the Russian Ballet since his youth in Monaco, who became secretary to René Blum, and who was to be the staunchest of my helpers in collecting material for the Exhibition, I am climbing the stairs of one of those great houses built round courtyards and divided into innumerable apartments, which are so typical of the French capital.

The Perennial Rose

After waiting in a small dining-room hung with eighteenth-century drawings and gouaches of Italian views, we are shown into a little back room with a view of tree-tops. Here, seated by the window, is M. Jean-Louis Vaudoyer, a member of the French Academy, and the author of *Le Spectre de la Rose.* Hear him speak.

"The idea for the ballet came to me, as you know, from reading the poem of Théophile Gautier. Some time after the second Paris season of the Ballet in 1910, I sent the scenario in a letter to Diaghilev in Russia, but received no reply. Next spring I was astonished to get a telegram from Monte Carlo, inviting me to the *répétition générale* of my ballet."

Grigoriev relates in his memoirs how, in St. Petersburg, he happened to enter the room during one of the final rehearsals for *Le Spectre,* and stopped entranced by the performance of Karsavina and Nijinsky, and by Fokine's composition. Everyone knows how fabulous was its success with the public, and how (unfortunately—for it is seldom well interpreted today) perennial has been its popularity.

Drama! Drama!

HERE is the story of another rose, by way of diversion. On the night before the Exhibition opened in Edinburgh, or rather in the early hours of the very morning, I was working with one of the students called Peter McGinn on a display of old costumes. (We were all worn out, but had been encouraged some hours before by Mme. Karsavina's voice coming suddenly over a portable radio, speaking of Diaghilev). When we had fixed the plate glass back on the showcase, I moved on to another gallery, leaving someone to sweep up a pile of rubbish and shavings on the floor.

Three or four days later, when I had partly recovered from the rush, a picture suddenly flashed into my mind of this pile of rubbish, and I clearly recalled that on it there had been a red artificial rose. Seized with a horrible presentiment, I ran into a room where Georges Reymond was talking to Serge Lifar. "What exactly did Jean-Louis Vaudoyer lend us?" I asked. "I know that several things arrived that we were not expecting. Could one of them have been *the artificial rose Karsavina carried on the first night of 'Le Spectre'*?" "But of course!" they both exclaimed together.

I flew from the room without a word, straight to the office of the chief janitor. "When is the rubbish collected?" "The Corporation people called this morning," he replied. The next step was to telephone the City Chambers and ask to inspect the whole city's rubbish for the current week. It was while I was trying to arrange this that McGinn was found. He told me he had rescued the rose.

I related this story the same day to John Barber of the *Daily Express,* with the result that a reporter came round, and there was half a column on the front page of his paper next morning. They even took a photograph of the rose. (This was the first of three 'human stories' with which we were unexpectedly to attract the attention of the un-Diaghilev-minded *Daily Express*).

When, however, I looked up the list of what M. Vaudoyer had lent us I saw no mention of our rose. And indeed on further investigations I discovered the cardboard box it belonged in, which was clearly marked 'Jenner's, Princes Street, Edinburgh.' It had been bought by Viva King to trim one of the dresses she made for the 'Poiret tableau.' I thought it more tactful not to tell the *Daily Express.*

The Last of the First Satan

On June 15, Anton Dolin gave his farewell performance as Satan in Ninette de Valois' *Job*, the first major role created for a male dancer in the history of British ballet.

by POPPÆA VANDA

I FIRST saw Ninette de Valois' *Job* at its production under the auspices of the Camargo Society on July 5, 1931, when Anton Dolin made a sensation in the part of Satan.

Since then I have seen several dancers take over the role but none of them has been in the least like Dolin. Twenty-four years later in June, 1955, at the Royal Opera House Covent Garden, I again saw Dolin as Satan, in his farewell performance of this role.

Dolin's Satan is not an imp, or the Devil, or a bogey with which to scare children; it is certainly not a delineation of malignant evil.

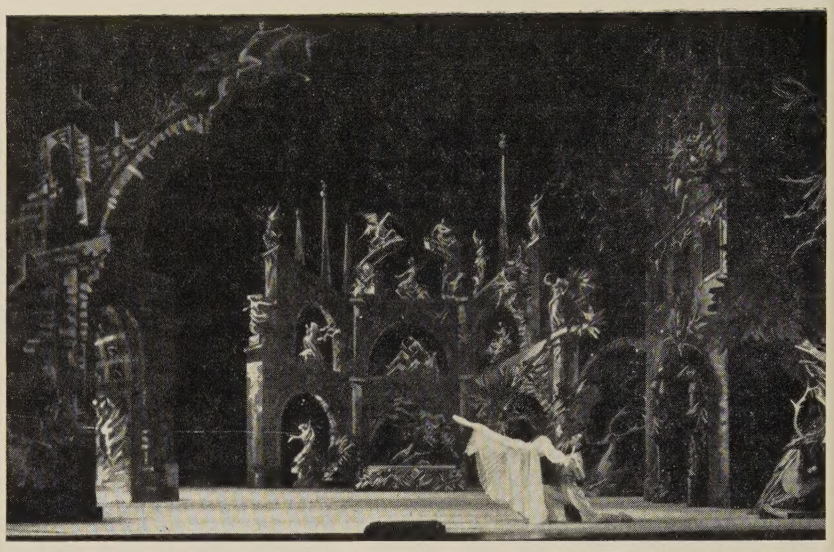
"I beheld Satan as lightening fall from heaven." "And when he falls, he falls like Lucifer never to hope again." Dolin's interpretation of the part lies somewhere between these two quotations.

His Satan is a fallen archangel, the shining splendid instrument of the inscrutable purpose of God. This Satan struts proudly like a peacock; he flaunts his magnificent physique and his great personal beauty; he vibrates with leashed-in power. He beats his breast and defies the heavens; he usurps the throne of the All Highest.

Yet under the superb arrogance of Dolin's Satan there is the terrifying despair and loneliness of the fallen angel. He cannot hope to get back into heaven and his challenge to God is inevitable because his defiance is the only thing he has left.

For the last time he kneels before the throne; nobility flows through his limbs and tragic pathos sits between his shoulders; his submission is beautiful. God raises his hand and, "I saw a star fall from heaven unto earth and to him was given the key of the bottomless pit."

NEXT MONTH: A Visit to Karsavina—Sokolova's lucky find—Portraits of Massine—Scented brandy with Dolin.



NIGHT SHADOW: Margrethe Schanne as the Sleepwalker and Henning Kronstam as the Poet in the notable revival of Balanchine's ballet.

Delfau's setting (above) is an improvement on his prevous design for the de Cuevas company. The Sleepwalker's house on the right is more practical so that her descent and ascent from floor to floor become completely credible.

Dilemma in Denmark

The Royal Danish Ballet Festival of 1955, showing a more international repertoire than usual, threw into relief the fact that the works and school of Bournonville are in danger of neglect.

by PETER WILLIAMS

Photographed by H. J. Mydtskov

FIVE ballet festivals have now been held in the Royal Theatre, Copenhagen. With each, the popularity of this charming Baltic city becomes more international. The first festival in 1950 was patronised mainly by the Danes; but with each successive year the foyer of the Royal Theatre sounds more like the Tower of Babel.

Why do people go to festivals? Mainly to see something that they cannot see or hear so easily elsewhere. So apart from the Royal Danish Ballet with its noble tradition, people go to Copenhagen to see the works of a great choreographer in the setting in which his ballets were first given. The ballets of Denmark's August Bournonville vitally need the conditions and atmosphere for which they were created. They are the oldest unchanged works in the European repertoire.

People travel the world over to see these wonderful old works, but with each succeeding festival they are shown less and less.

This year, for instance, it was possible to see the world premiere of a ballet by British Frederick Ashton (reviewed in our July number), seven works by Russian choreographers, four works by contemporary Danish choreographers, two and a half Bournonville classics (*Konservatoriet* is, after all, but a fragment of a ballet) and *Coppelia* which the Danes have almost made into a classic of their own.

The Russian Seven

The seven works by Russian choreographers can be seen in almost any other country but, in at least three cases, I doubt if they could be given better.

Of the two Fokine ballets—*Chopiniana* and *Petrouchka*—there is no doubt that the *Petrouchka* is the best preserved in existence. Every small detail in the crowd scenes has been remembered. Borge Ralov brought pathos to the title role, while Kirsten Ralov was a hard scheming minx of a ballerina who is attracted by the voluptuousness of the Negro (Svend Erik Jensen). Possibly the most subtle characterisation comes from Niels Bjorn Larsen as the Charlatan.

There was a great improvement in *Chopiniana* on previous years. The *corps de ballet* now have a lyrical unity and Mona Vangsaa and Frank Shaufuss were excellent in the Valse. How essential it is to have a strong partner such as Shaufuss in this ballet! He really made his sylphide appear air-born and Vangsaa continually appeared to be floating up to the sky.

Poet and Sleepwalker

Of the three Balanchine ballets—*Symphony in C, Night Shadow* and *Concerto Barocco*—the second is quite outstanding. In the version of *Night Shadow* given by the Marquis de Cuevas company, everything rests on the performance of the Poet and the Sleepwalker. Although in Copenhagen these two roles remain important, the other roles are so well given that the ballet has a unity not always achieved in the past.

Personally I find it one of the most satisfying of Balanchine's later ballets and it has been lovingly revived by John Taras. The *corps de ballet* looked extremely elegant and so did Delfau's new scenery.

The *Pastorale* in the divertissment is now a *pas de huit* and, for the first time in a European production, the *Harlequin* variation from the original American version included. It is a charming comic dance in which a nimble harlequin suffers from pains in his back, possibly lumbago. It was given on one occasion with great humour by Ole Fatum, later with more brilliance by that outstanding up-and-coming male dancer—Flemming Flindt.

As the Sleepwalker, Margrethe Schanne has one of her contemporary roles and together with the Poet of Henning Kronstam they make as romantic a couple as one could wish to see.

Taras also revived Balanchine's *Concerto Barocco* for the company; and the eight girls who form the *corps de ballet* were precise and beautifully finished. The three soloists, Kirsten Ralov, Inge Sand and Stanley Williams needed more of the scissor-like brilliance which this ballet to a Bach violin concerto demands.

The third of Balanchine's ballets—*Symphony in C* has been in the repertoire for two years and it has lost nothing; and if it has taken on a little of the Danish school, this is no grave fault. In the second movement, Mona Vangsaa was greatly improved and has acquired a majestic ballerina quality.

A brace of black swans

Petipa was represented by two performances of the *Black Swan pas de deux*—the first with Sand and Bruhn, the second with Vangsaa and Shaufuss. Erik Bruhn cannot fail to be other than an exciting dancer but on this occasion he appeared rather tired from his tour with Ballet Theatre. He has a wonderful line and elevation but his back, in the past so straight, seemed less controlled and his neck gave the appearance of sinking into his shoulders. Inge Sand in a fine soubrette but such classical virtuosity seemed beyond her.

The second pair, on the other hand, gave a most stimulating performance. Vangsaa danced with great panache and she triumphantly overcame the hazards of the thirty-two *fouettés*, a great feat for Danish dancers who have never been too strong on their turns. Shaufuss partnered with as much nobility as he showed in his presence.

Graduation Ball, by the fourth Russian choreographer David Lichine, gets as good a performance as I have ever seen. Fredbjorn Bjornsson as the young cadet is a joy. In fact the whole company give this gay ballet with a freshness that is totally disarming and most exhilarating.

Problems at home

So much for the foreign choreographers; the contributions from the home team were not so impressive.

Borge Ralov's *Twelve in the Post* has always seemed to me, admittedly a foreigner

who does not know his Hans Andersen as well as he should, to be a rather confused work. It is only when we come to the month of December (the work is a monthly calendar based on Andersen fairy stories), that I really know where I am. This is mainly owing to the excellent mime of Gerda Karstens who tells about Christmas trees.

A more recent work by Ralov, *The Courtesan,* was reviewed last year by Clive Barnes. It is another of those Chinese stories, now becoming so popular as ballet subjects, but with a very fine score by the Danish composer Bentzon and some interesting designs by Henrik Bloch. It is too lengthy and Kirsten Ralov, in the title role, reminded me of our musical comedy star, Jessie Matthews. Nothing much wrong in any of this if the work had been more simple.

Two other recent works by Fredbjorn Bjornsson and Niels Bjorn Larsen have also been reviewed by our Danish correspondent, Bent Schonberg.

It was, I think, unfair to show Bjornsson's *Behind the Curtain* to an international audience. The first works of any choreographer should be kept for home consumption only. It deals with the general carry-on before any ballet performance, but is too slight for the heavy scoring of Ole Schmidt's music. Whether Bjornsson has any real talent as a choreographer is hard to judge from this work.

Niels Bjorn Larsen, responsible for *Capricious Lucinda,* is a choreographer of experience. He has a good idea in basing his work on a ballet, *The Inconstant One,* by the early Danish choreographer, Galeotti. But here again extreme length and over-elaboration spoils what might have been a quite charming work. It seems that the contemporary Danish choreographers have to learn that in simplicity alone lies the key to genius.

They could do no better than to study their own greatest choreographer August Bournonville. His *La Sylphide* remains a masterpiece of romanticism and it received from Margrethe Schanne one of the best performances I have ever seen her give. She seems virtually to live the role of the Sylphide who loves a Scotsman; and that confused male was given the usual immaculate performance by Erik Bruhn. I did not think, however, that his great second act variation had his accustomed finish. I missed the deep *pliés* which Poul Gnatt used to make such a feature of this virile and romantic dance. Gerda Karstens never fails to give me the creeps with her malevolent Madge, certainly one of the greatest mimetic performances of our time.

CAPRICIOUS LUCINDA: Male and female Harlequins (Henning Kronstam and Mette Mollerup) in the pas de deux *which is one of the most charming in the ballet.*

Niels Bjorn Larsen has based this work on a ballet, The Inconstant One, *by Galeotti.*

On arrival in Padua, Galeotti is attracted by a waitress who flirts with two footmen. The choreographer uses her as his model for the ballet which follows.

The composer, Jorgen Jersild, has based his opening and closing scene on a theme from the score by Claus Schall for the original ballet.

The final night and the 150 years since Bournonville's death were celebrated with his *Konservatoriet* (*The Dancing School*) and the three acts of his *Napoli.* It was not, alas, a performance of which the great man would have been very proud. There would have been many angry wrigglings in his famous chair and several sharp taps with his stick as he watched today's dancers wobbling through *Konservatoriet.*

Worse still, that lovely period piece *Napoli* was given with hardly any sense of style except from Borg Ralov as Gennaro, Svend Erik Jensen in the *pas de six,* and Jan Holm as the Monk. Mona Vangsaa, who had otherwise been one of the excitements of the season, failed to bring anything to the role of Teresina.

Herein lies the real problem facing the Royal Danish Ballet. They owe their very existence to Bournonville who, together with his successors, preserved the French school of Vestris. In the light of today there are certain weaknesses in this school—*épaulement, port de bras,* inability to turn well and a certain coyness. All these faults are steadily being put right by that great teacher Vera Volkova.

But in putting these weaknesses right, the Danes should not lose sight of the school they represent. One can hardly blame young dancers from turning away from something that they no doubt feel to be rather old-fashioned. But they should not forget that they are there to uphold a great tradition and that they are guardians of something that is very precious and, in fact, quite unique in the world of ballet today.

Obviously the school has got to be brought into line with the modern trend in classical dancing; Bournonville himself would not, I am sure, have had it otherwise. But the fact remains that a compromise must be found so that the Danish tradition is not lost for ever.

This is a problem the Royal Danish Ballet has to face up to and I feel certain that, knowing them as I do, they will give it their urgent consideration and eventually find a satisfactory solution.

CONCERTO BAROCCO: Inge Sand and Kirsten Ralov as the soloists in this revival of Balanchine's ballet to the Bach Concerto in D Minor for Two Violins.

BEHIND THE CURTAIN: Stanley Williams and Kirsten Ralov as solo dancers, Borge Ralov (centre) in Fredbjorn Brornsson's first ballet.

French opinion on—

THE European tour of George Balanchine's New York City Ballet has taken the company to many cities. But it was not until the group played for a week at the Théâtre des Champs-Elysées that it could be properly judged. Our French correspondent MARIE-FRANCOISE CHRISTOUT saw this Paris season and here are her conclusions:

AFTER an absence of three years, the New York City Ballet returned to Paris. Their three programmes, given at the Théâtre des Champs Elysées between June 8 and 14, enabled one to appreciate once again the quality of the company and the value of the works shown, whether new or familiar.

George Balanchine has been able to form in a few years a company of artists who owe everything to him and who remain completely co-operative and malleable. Rarely has a choreographer and ballet-master enjoyed such an all-powerful control, and even today he stands alone.

Certainly Jerome Robbins makes one aware of the influence of Balanchine on the younger generation of choreographers, but Balanchine retains full power and owes very little to his predecessors, Perrot, Ivanov or Petipa. The NYCB is then, perhaps, the most important representative of the contemporary school and aesthetic.

From the "mechanical" period of his debut with Diaghilev's Ballets Russes, Balanchine has retained the rhythmic precision and something of the brilliant abstraction which separates him from the typical Slav heritage. He deliberately renounces sentimental charm and that individualism which "stars" create, and treats the dancers —corps de ballet and soloists—as an entity. Does this democratic approach show the influence of his adopted country?

For him soloists hardly exist, only concert performers who emerge from the ensemble the better to melt back into its ranks at the correct moment, and it is in this that he departs profoundly from European choreographic conceptions.

If the individual counts for little, the dramatic subject counts for no more—the plotless ballet is his true element. The *variation à effet* disappears completely; even difficulties are veiled and appear only to the initiated who divine their presence beneath an apparent facility.

Music alone is master, and is translated into movement with an almost Dalcrozian strictness. Counterpoint orders the evolutions, attitudes are struck at pauses, and groups seem to grows out of an *arpeggio*. In these plastic realisations of the score, the play of lines does not indeed lack a cold beauty and a chaste elegance, and the works could not have better interpreters than these *danseuses* of the NYCB who are precise, strictly disciplined and transformed into moving abstractions by an inhuman, mathematical perfection.

Paris prefers Hindemith

BALANCHINE's *Serenade* is still one of his major masterpieces, the very key to his style. The movements are linked with suppleness, and there is marvellous use of repetition. In this ballet Melissa Hayden stood out, one of the revelations of the season.

WE preferred *Four Temperaments* to the serene harmony of *Serenade*. Hindemith's score, more interesting than that of Tchaikovsky, allowed the choreographer greater scope for invention, and the work, already given in Paris three years ago, gains from familiarity.

Strongly shaded emotionally, the four movements —melancholic, sanguine, phlegmatic, choleric—follow one another happily. Melissa Hayden and Nicholas Magallanes, Todd Bollender and Diana Adams gave particular point to the last three.

OF the three new works, *Sylvia* (music by Delibes) is the most debatable. A classical *pas de deux*, it will add nothing to Balanchine's reputation. In it Maria Tallchief shows herself elegant and restrained, and André Eglevsky seems heavier than in previous seasons.

Balanchine's *Scotch Symphony* (music by Mendelssohn), although featuring the same two dancers, was received a little coldly and judged to suffer from uncertainty in what it was intended to convey.

Symphonic Rodeo big hit

ON the other hand, with *Western Symphony*, Balanchine had a real success. According to the composer Hershy Kay, all the ballets hitherto inspired by American folklore—*Billy the Kid, Rodeo*—are danced narratives in the national style. "Balanchine's purpose, on the contrary, is to produce authentic ballets, scented with Western reminiscences, but faithful to the exigencies of the classical school," and in consequence, without any plot.

The music is therefore very closely inspired by cowboy songs, but is arranged in the usual four symphonic movements. The movement borrows from the folklore style only a melodic line and at times frenzied vitality which gives some animation to the geometric pattern of an essentially classical choreography, far removed from the ballets of Eugene Loring and Agnes de Mille.

Robbins in the ascendent

IF George Balanchine is the real director and founder of the NYCB, Jerome Robbins is without a doubt the most inspired choreographer and one of the richest personalities of the younger generation, represented in England by John Cranko and in France by Roland Petit and Jean Babilée. His creative force is deflected by no theory, no preconceived aesthetic rule, and he is continually renewing himself.

Fanfare, to Benjamin Britten's *Variations on a Theme of Purcell*, although a little less personal and influenced by Balanchine, is treated with fluency and freshness and abounds in comic and tender invention.

The familiar *Interplay* and *Pied Piper* allow the artists to give rein to their typically American exuberance. *Prélude à l'Après-Midi d'un Faune*, the subject of much controversy among admirers of the versions by Nijinsky and Lifar, has the serious merit of offering a wholly original version which owes nothing to either of its predecessors.

The Cage remains choreographically a ballet of profound value. Once the shock caused by its stark subject has passed, the eye appreciates the plastic invention: *pas de deux*, the *diagonale* of the danseuses trampling down the undesirable male, the mobile pyramid.

With Nicholas Magallanes, Tanaquil Le Clercq with her pointed profile portrays a frenzied insect. The disturbing humanity and the unwholesomeness which Nora Kaye gave the rôle has disappeared in favour of an unequivocal bestiality.

THE varied programmes underlined the qualities of the dancers of the Balanchine school. In addition to a *corps de ballet* of rare merit, Melissa Hayden was appreciated for the effortless ease of her technique and her dramatic mastery, Patricia Wilde for her precision, Diana Adams for her elegance, and Jillana for a more delicate charm. Tanaquil LeClercq has a poise and elusive quality and can be compared with no other contemporary ballerina.

With the exception of Nicholas Magallanes, who has a fine stage presence, Todd Bolender, temperament, and Jacques d'Amboise oustanding good looks and great promise, the men are decidedly inferior. No male dancer possesses the classical nobility and the carriage of his European counterparts.

The settings are almost non-existent, and the simplified costumes are in general lacking in grace. With these reservations, which could be remedied, the New York City Ballet is nevertheless one of the best present companies, and among the most representative of contemporary American style.

NEXT MONTH: Clive Barnes, who went to see the New York City Ballet at the Holland Festival, will give an English opinion of the Company. His article will be accompanied by many new photographs, exclusive to DANCE AND DANCERS

Ulanova triumphs as film Juliet

THE Russians at this year's Cannes Film Festival presented *Romeo and Juliet*, a wonderful translation of Prokofiev's stage ballet into film terms. Cannes gave the Russians the *prix lyrique* for the quality of their translation and for the dancing of Ulanova as Juliet.

Produced and directed by Arnshtam and Lavrovsky, the film of *Romeo and Juliet* was shown privately at the Soviet Embassy in Britain a few weeks back to a distinguished ballet audience.

ARNSHTAM is a well-known Soviet film director; Lavrovsky is one of the leading choreographers at the Bolshoi Theatre. The fact that they are credited jointly as producer-director suggests that the first essential for presenting ballet successfully in the cinema or on television has been properly fulfilled. To re-create the stage version of *Romeo and Juliet* in terms of cinema, they found it necessary to re-choreograph and re-arrange much of the original action.

The introductory scene, for example, establishing 16th-century Verona and the antagonism between Montague and Capulet, has been re-arranged to liberate it from the restrictions of the stage. The camera can wander through the streets so that the audience receives a better impression of the social standing of the rival houses. It matters little that establishing shots of this nature contain hardly any dancing. The characters walk about like ordinary people, but the film remains a dance film since this kind of compromise between the stylisation of dance movement and the naturalism which cinema demands is essential to the popular success of any ballet film.

Spoken passages have been inserted so that those who have difficulty in understanding the conventions of ballet should be in no doubt about the story. Unfortunately, these interpolated passages bear little relation to the original Shakespearean verse.

It was necessary to reduce Prokofiev's original score from two and three quarter hours to one and a half. This delicate task was undertaken by Shebalin, one of Prokofiev's greatest personal friends. The result, played by the Bolshoi Theatre Orchestra seemed entirely successful.

Effective camera work

The film moves from opening shots in the market place and the first clash of Montague and Capulet, to Juliet's bedchamber, thence to the ballroom, with Romeo's first meeting with Juliet cleverly emphasised by close-up shots of his eyes and her face, followed by the Balcony Scene, effectively shot against a background of living roses. This scene includes a beautiful *pas-de-deux* expressing the content of the lovers' talk. Then on, closely following Shakespeare's play and the synopsis given in last month's DANCE AND DANCERS for Frederick Ashton's version of the ballet for the Royal Danish Ballet.

Like the original ballet and the score, the film is conceived on the grand scale. Its weakest aspect, in spite of beautiful colour photography, lies in its sets and costumes redesigned for the occasion by Parkhomenko. They are impressive but over solid, lacking the Italian flavour one expects. The costumes, particularly for the men and also Ulanova, are unbecoming. An exception is the ballroom scene, brilliantly staged and filmed, the compositions and colours recalling the works of Renaissance painters.

Choreographically the film demands of the principals virtuosity and athleticism. Ulanova as Juliet, Zhdanov as Romeo, Koren as Mercutio and Yermolayev as Tybalt perform these feats and lifts not, as it were, for effect, but as *pas* in a dance so that, for the first time, one is able to judge properly the development of Soviet choreography.

The technical competence of all the dancers is very high, much higher than we are accustomed to see in the West. The sword play and the fighting are magnificently staged, showing the important place such work occupies in the training of male dancers in Soviet ballet schools. The mime is excellent and there are often dance movements and patterns of great beauty. But as a whole, the choreographic invention is not impressive.

Such choreographic weaknesses should not hinder the success of a film which can do much to popularise ballet among cinema-goers. It deserves a wide showing. The marriage of dance and film, extraordinarily well done, makes the story easy to follow. The cutting leaves no sense of lost steps or missing phrases; every dance helps to convey the broad outlines of Shakespeare's play on which the scenario is based.

Ulanova, serene, beautiful and with a strength of steel, dominates the film. She is also a great tragic actress and her performance, from the wonder of her feet and *arabesque* to the wonder of her *port de bras* and head, justifies every rumour about her. She is fortunate that her art can be captured so triumphantly on celluloid. Would that we in Britain had the power, the imagination and the resources to do the same for Markova, Fonteyn and our own great companies.

Peter Brinston

New York City Ballet

by MARIE-FRANCOISE CHRISTOUT

A CLASSICAL WESTERN: In Western Symphony, *Balanchine has superimposed the wide open spaces of America's middle-west on to the classical vocabulary. Nicholas Magallanes is with Melissa Hayden.*
Photo: Walter E. Owen

UP IN THE AIR: Patricia Wilde and Todd Bolender also in Balanchine's Western Symphony. *The score for this ballet, by Hershey Kay, has been based on cowboy songs and is in the usual four symphonic movements.*

THE FAUN'S AFTERNOON WITH A DIFFERENCE: The classical landscape of Nijinsky's Prélude à l'Après-Midi d'un Faune *has been discarded by Robbins.*

Orginally created by Moncion and Tanaquil LeClercq (in the picture above), the male role is now danced by Jacques d'Amboise.

NEW MALE STAR: Jacques d'Amboise was a soloist of promise when New York City Ballet was last in Europe, now he is hailed as a possible star of tomorrow. He recently appeared, with great success, in the film Seven Brides for Seven Brothers, *for which Michael Kidd did the choreography.*

MARTHA GRAHAM in the revival of her comedy Every Soul Is A Circus. *Photo: Hertesz*

VALERIE BETTIS in the danced version of William Faulkner's As I Lay Dying. *Photo: Walter Strate*

PEARL LANG in her And Joy Is My Witness *to The Bach-Busoni Toccata, Adagio and Fugue in C Major.*

Array of Modern Dancers

at the season of American Dance at the ANTA Theatre in New York.

by ARTHUR TODD

THE three-week season of "American Dance," at the ANTA Theatre during May, sponsored by the B. de Rothschild Foundation, brought together three of the greatest modern dance figures of this generation—Martha Graham, Doris Humphrey and Jose Limon. During this season, some 26 productions were presented and, in addition, there were 17 solo works that were put on in conjunction with the larger works.

As reported in previous issues, this American Dance season also presented Pearl Lang, Valerie Bettis and their respective companies, Pauline Koner, as well as solo works by Paul Draper, Daniel Nagrin, Janet Collins, Ann Halprin and Iris Mabry.

Without the slightest wish to sound cavilling, it would indeed be pleasant to report that the entire season was an unqualified artistic success. Such however, was not the case chiefly, perhaps, because it takes more than an assemblage of wonderful dancers and their respective companies to make a season. Just as the Ballet Theatre season seemed to have been an attempt to mount every available work and employ every soloist free at the time, so did these programmes of contemporary dance seem more an amalgamation of some of the greater and lesser figures in the modern dance field. As a result, many of the programmes lacked both unity and a necessary variety and, quite certainly, the works of some of the younger dancers suffered in comparison to those of Doris Humphrey, Martha Graham and Jose Limon. Conversely, the Graham, Limon and Humphrey masterworks were not always viewed at their best, being sandwiched in, as it were, among smaller, more minor works.

JOSE LIMON and LUCAS HOVING in Limon's own work The Traitor. *This work had its New York premiere during the season, but has already been reviewed in* DANCE AND DANCERS. *It proved to be one of the outstanding works of the season.*

Ardent Song gets N.Y. premiere

Of course, any season that includes Martha Graham and Jose Limon is richly rewarding and this recent series was no exception. During this period Martha Graham presented new productions of two earlier works—*Theatre for a Voyage*, to William Schuman's score, and *Seraphic Dialogue*, a new group work for her company to the same score originally composed by Norman Dello Joio for her solo work *St. Joan*. It remained, however, for her *Ardent Song*, premiered in London last year, to capture the honours among her new works; and a stunning work it proved to be, full of extreme invention and magnificently lit and costumed. Equally memorable were Martha Graham's own performances, particularly in *Deaths and Entrances*, *Cave of the Heart* and, as a welcome change, in the still hilarious *Every Soul Is A Circus*. As is always the case, Miss Graham's company was in top form with Pearl Lang, Helen McGehee, Bert Ross, Stuart Hodes and Robert Cohan being particularly noteworthy.

Equally responsible, certainly, for the major interest of the season were Jose Limon and his Company in their performance of works by both Doris Humphrey and Limon himself. Outstanding among the newer works were the New York premieres of Doris Humphrey's *Felipe el Loco* and Jose Limon's *The Traitor*, both previously reviewed in these pages. Most memorable, however, were Doris Humphrey's *Day On Earth* and Limon's *The Moor's Pavanne*, both of which are unquestionable masterpieces as far as form, music, costuming and performance are concerned. While it may no longer be news that Jose Limon is by all odds the greatest male dancer of our day in the contemporary dance, it is continually gratifying to observe the enrichment of both his performing and choreographic talents each season.

Young groups score

Although this season was dominated by the creative powers and magnificence of Martha Graham, Doris Humphrey and Jose Limon, the most important news was provided by two younger choreographers—Anna Sokolow and Pearl Lang. Miss Sokolow's group work, *Rooms*, to a stunning jazz score by Kenyon Hopkins, was a study in loneliness and, in this reviewer's opinion, it is the most excitingly creative work of the past year. At its beginning, we see eight figures sitting on straight-back chairs on a half-dark stage. During the progress of the work, each presents a dream-like picture of his or her loneliness, the cumulative effect assuming a tremendous intensity. Like Jerome Robbins' *Age of Anxiety*, this is a work that may be experienced or appreciated in America more than in England; it is, nevertheless, a major work. Interestingly enough, it is the complete opposite of Sokolow's lyric and lovely *Primavera*, presented earlier this spring at Juilliard.

Pearl Lang, who danced magnificently in her many roles in the Graham repertory, also distinguished herself as a choreographer, appearing with her own company in *And Joy Is My Witness*, a beautifully constructed ensemble work set to the Bach-Busoni Toccata, Adagio and Fugue in C Major. Among the other high points of the season were Pauline Koner's solo, *Cassandra*, Daniel Nagrin's solos *Man of Action* and *Strange Hero*, Valerie Bettis and Company in the danced theatre version of William Faulkner's *As I Lay Dying* and Janet Collins' dancing of two Negro Spirituals.

MLLE. FIFI

First given in England by Festival Ballet at the Pavilion, Bournemouth, on July 1, 1955. Choreography by Zachary Solov. Music by Theodore La Jarte.

MENAGE A TROIS: (left) The Marquis de Sevegnac (Dolin), Mlle. Fifi (Danilova), Gaston de Sevegnac (Maule).
NOBLEMAN AND CIRCUS LADY: (right) Danilova and Dolin.

CAST
Mlle. Fifi ALEXANDRA DANILOVA
Gaston de Sevegnac MICHAEL MAULE
The Marquis de Sevegnac, his father — — — ANTON DOLIN

MLLE. FIFI finishes her performance in the circus and on returning to her dressing room finds her admirer, Gaston de Sevegnac, waiting for her with flowers. The situation is confused by the arrival of the Marquis de Sevegnac, Gaston's father, who is also an admirer. In the end they all dance off happily to dinner.

MLLE. *FIFI* was originally created by Zachary Solov, the choreographer of the Metropolitan Opera House in New York, for a specific purpose. It was intended as a light relief in Danilova's concert programme for her trans-American tour. Given in juxtaposition to the usual classical *pas de deux* it must have made a perfect contrast as well as being ideal for giving the great dancer a chance to show her own witty *demie-caractère* style for which she is justly famous.

When placed in a regular ballet repertoire with full-sized ballets, works of this kind must inevitably suffer because the audience is already attuned to something more elaborate.

However, if anyone can get away with a romp of this kind, that person is most certainly Danilova. Mlle. Fifi is the Parisian sister of the Viennese Street Dancer in Massine's *Le Beau Danube*. She is naughty in the grand manner which means that she completely avoids any suggestion of cheapness. You have the feeling that she will inevitably settle down to become a wife and mother of extreme respectability but that this is her hour of fun and, by heavens, she is going to make the most of it.

Danilova looks as though she is enjoying it all and she prances through the whole thing with her own particular brand of gaiety while giving us ample opportunity for admiring her very beautiful legs. Michael Maule brings great attack to a variation at the beginning but his characterisation rather fades out after that, possibly because he has to compete with his father in the form of Dolin.

On the first performance, Dolin looked too young, more like Maule's brother. Never could one believe that such a person would get puffed in any amatory pursuit. By the time he gets more used to the role he will no doubt bring to it the appropriate style which was beginning to show its first glimmer.

Solov's choreography seemed completely adequate for the slight occasion and he showed moments of real wit, which, it is hoped, we shall one day see developed into a more ambitious ballet. It all amounted to a lot of fun which does not need to be taken too seriously. **P.W.**

Portrait of a great ballerina

NEW BOOK

Olga Spessivtzeva—Magicienne Envoutée, by André Schaikevitch (Librairie Les Lettres, 16 Rue de Bellechasse, Paris 8.).

STEERING a tactful middle course between Olga Spessivtzeva's human weaknesses and her uncompromising idealism as an artist, André Schaikevitch has skilfully succeeded in drawing a balanced portrait of the great ballerina and, most difficult of all, in conveying something of the elusive essence of her enigmatic personality.

Spessivtzeva's career is presented in considerable detail from its Maryinsky beginnings up to the time of her premature retirement in 1935 at the age of 40. An exponent of the purest Russian classical style, she was trained at the St. Petersburg Imperial Ballet School by teachers who included Anna Johannsen, the daughter of the celebrated Swedish *maître de ballet* Christian Johannsen. Graduating in 1913, she became a member of the Maryinsky *corps de ballet* and was appointed *première danseuse* in 1916. After a visit to the United States to appear with the Diaghilev Ballet, she returned to Russia, survived a serious illness and the privations of the anarchistic early revolutionary period, later consolidating her position as leading Soviet ballerina. Her career after she finally left Russia in 1921 followed a winding course.

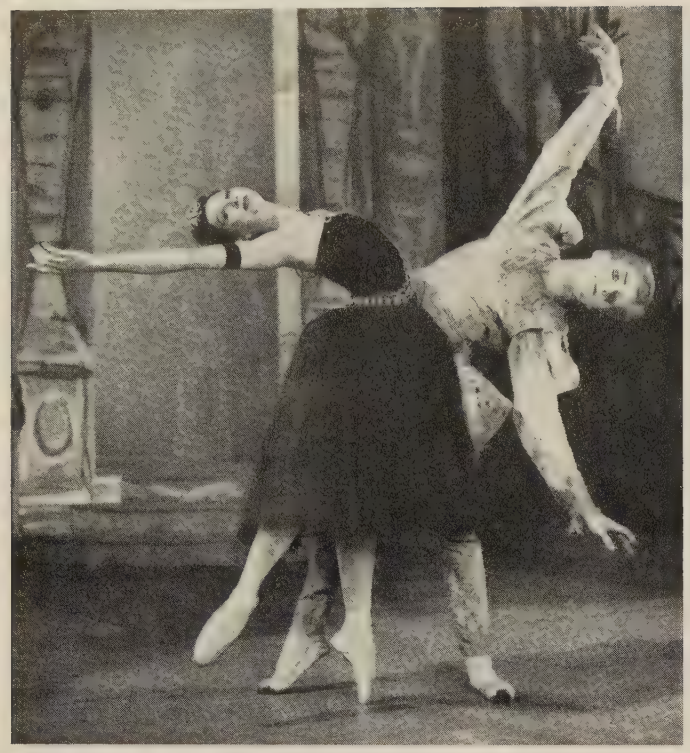
She danced Aurora on the first night of Diaghilev's Alhambra production of *The Sleeping Princess,* subsequently sharing the role with Trefilova, Egorova and Lopokova. Then came her association with the Paris Opéra which continued intermittently for a number of years, her contracts allowing her to make guest appearances elsewhere.

A sworn enemy of all modernist tendencies which she regarded as incomprehensible perversions of her beloved classicism, Spessivtzeva was nevertheless persuaded to create the title role in Balanchine's *La Chatte.* But after dancing the part in Monte Carlo, she had a disagreement with Diaghilev, claimed she had injured her foot and left the company to return only in time for its final season. But for Diaghilev's death she might well have become with Balanchine the standard bearer of a new era of Diaghilev neo-classicism.

The remaining years before her final retirement were largely taken up by occasional appearances at the Opéra, where Lifar was already busy "liberating" ballet from feminine domination, visits to Buenos Aires where she worked under Fokine, to London for the Camargo performances of *Giselle* of which Madame Rambert's filmed extracts provide so inspiring a record, and to Finland, Java and Australia. Her Australian tour was cut short in Sydney by a mental breakdown, from which she temporarily recovered on her return to Paris; but from then on she danced only infrequently.

Schaikevitch thankfully spares the reader the more tragic details of her present illness, but it was a lapse of taste that caused him to mar an otherwise worthy tribute to the artist by including a heart-rending recent photograph, which should certainly be omitted from future editions.

If at times a little too sketchy, perhaps unavoidably, Schaikevitch's narrative is eminently readable and the picture he draws of Spessivtzeva's dancing, particularly in *Giselle,* convinces one that here in effect was the last of the great 19th-century ballerinas, born too late or too soon for her genius to have won for her the full measure of the glory she craved and which she so unquestionably deserved. **I.**



THE LADY AND THE FOOL

First given by the Sadler's Wells Theatre Ballet on February 25, 1954. Revised version given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on June 9, 1955.

Choreography and Scenario, John Cranko. Music, Verdi arranged by Charles Mackerras. Scenery and costumes, Richard Beer.

CAST

Moondog	*two clowns*	PHILIP CHATFIELD
Bootface		RAY POWELL
La Capricciosa, a beauty		BERYL GREY
Signor Midas, a society host		DAVID BLAIR
The Prince of Arroganza		JOHN FIELD
An Ambassador of Arroganza		LESLIE EDWARDS
Capitano Adoncino		DESMOND DOYLE
Two Husband Hunters		PAULINE CLAYDEN, GERD LARSEN
Footman		HENRY LEGERTON
Coachman		FRANKLIN WHITE

Photographed by Houston Rogers

LOVE AT FIRST SIGHT: The itinerant clown, Moondog (Chatfield) is attracted to the famous beauty, La Capricciosa (Grey). Later, at a ball, she returns this love, in a pas de deux *of which this is the final moment.*

STORY

ON her way to a ball at Signor Midas' house, La Capricciosa meets a couple of ill-assorted clowns. Feeling instinctively drawn to the taller of the two, Moondog, she invites him and his friend Bootface to go with her and entertain at the Ball.

Meanwhile the immensely rich Midas is ceremoniously receiving his guests, notably the good-looking Capitano Adoncino, the world-weary Prince Arroganza, discreetly attended by Ambassador, and two somewhat light ladies in search of husbands. La Capricciosa enters masked, and immediately attracts the attention of every male in the room.

The clowns entertain with a party-piece, which is greeted by the audience with stony silence. La Capricciosa is left alone with Midas, the Captain and the Prince. They woo her in turn, each endeavouring to remove her mask, but as each peels off a mask it is only to reveal another underneath. The suitors retire and she removes the final mask and laments. She is seen by Moondog, who follows her.

The suitors re-enter, and each shows off his prowess before the other guests. Then all go into another ballroom where the dancing continues. Left together Moondog forces La Capricciosa to admit she loves him. When the other guests return Bootface unsuccessfully tries to attract their attention. Capricciosa comes back and is pressed to choose between the three suitors; to everyone's consternation and disgust she chooses Moondog, who is promptly knocked down by his unsuccessful rivals. The guests go into the other ballroom and Moondog and Capricciosa leave. Only Bootface remains, alone and disconsolate in the cold, cold world. Suddenly Moondog and Capricciosa come back for him with his coat, and, spaniel-like, he scampers after them.

CHOREOGRAPHY

IT is regrettable, for many reasons, that that which is bigger is not always better. Cranko's new version of *The Lady and the Fool* has been blown up for its inclusion in the Covent Garden repertory, and the revisions the choreographer has made are not perhaps all improvements.

The ballet's changed beginning and ending are both advantageous. La Capricciosa now comes across the clowns attended only by a coachman in place of the three suitors who accompanied her previously, an arrangement that adds to the story's credibility and helps to establish more clearly the heroine's character. The original epilogue, which was to some extent a duplication of the prologue, has been entirely omitted and the implications of the ballet's conclusion are wisely left to the imagination of the audience.

The omission of Scintillarda (Islington's *demi-mondaine* hostess), her two fugitive lovers and their respective wives, is more difficult to justify. The light-fingered intrigue of this rudimentary sub-plot gave character of a sort to the ballroom scene, and the *pas de cinq* it occasioned was nonchalantly witty. The new version, by allocating the variations designed for Scintillarda's lovers to Midas and Adoncino and introducing a solo for the third suitor, Arroganza, increases the importance of the suitors so that they tend to disturb the original balance of the ballet and overshadow the two clowns.

Although these, apart from the introduction of two Husband Hunters, are the only structural alterations Cranko has made, the choreography of the remainder has been considerably revised. The work obviously had to be broadened for acceptance in the Opera House, but unfortunately in some instances it has been coarsened in the process. The dances for the clowns are more rough and tumble; the delicacy they once possessed has vanished. On the credit side of the balance must be placed the improvements in the *pas de quatre* for Capricciosa and the suitors. In form a suite of three linked *pas de deux*, this is a many-faceted gem of invention, and Cranko has now given it a sense of characterisation, and consequently dramatic relevance, that it formerly wanted.

The total effect of the revisions is for the ballet to revolve entirely around Capricciosa and her rejection of Wealth, Rank and Beauty (stiffly personified by her suitors) for the true love of the Clown.

In addition to the *pas de quatre*, the ballet has two outstandingly good numbers in the ingenious duet for Moondog and Bootface, a *Rose Allegro* in which they agitatedly struggle for a flower, and the warmly poetic *pas de deux* for Moondog and Capricciosa when they declare their love. Far too much of the rest of the ballet consists of insubstantially constructed padding which contributes little to the ballet's effect. The dancing given to the *corps de ballet*, featuring to a large extent a none too interesting Covent Garden variant of the "Palais Glide," was particularly threadbare and down-at-heel.

The theme surely needed a more mysterious and romantic atmosphere than is provided by the *ballet-bouffe* revels that take place at Midas' party. The result of the present combination of theme and background is almost as much a hodge - podge as if Balanchine's *La Valse* had been merged with Massine's *Gaîté Parisienne*. It would appear that Cranko, most unusually for him, has not selected the style appropriate to his scenario.

Graham Greene sub-divides his own work into novels and "entertainments," a useful classification that could well be modified to cover Cranko's creative output. In *The Lady*

BOOTFACE WATCHES: Ray Powell as the second clown (Bootface) stands by as his friend and partner, Moondog, makes love to the society beauty La Capricciosa.

and the Fool he has stirred the makings of a good ballet into an "entertainment" and although either one or the other would have been welcome, the mixture as it stands may divert but only occasionally satisfies.

DANCING

THE ballet was produced, one supposes, principally as a vehicle for Beryl Grey. Re-designed as a show-case for her formidable technical command, she shines through the ballet like a full-moon on a frosty night. Cranko has given her a wonderful opportunity which she accepts with a gesture of womanly grace, and one's sole criticism must be that Italian women have the reputation of being a little more hot-blooded than her somewhat reserved ardour would suggest.

Philip Chatfield's Moondog was a pleasant surprise. Whimsical and poetic, it had an authentic touch of Barrault's Baptiste about it. Bootface, the downtrodden stooge, was played by Ray Powell with truculent pathos and the desperate energy of the under-privileged. Both Chatfield and Powell danced excellently and their portrayals grew on one as soon as the preconceptions imposed by memories of the Theatre Ballet production were abandoned.

David Blair's thoroughgoing characterisation and well-judged by-play as Midas nearly attracted attention from his impeccable dancing, and it was heartening to see him being given a run for his money by Desmond Doyle as Adoncino. John Field partnered manfully, handling the many difficult lifts of the *pas de quatre* magnificently, but his variation, the choreography of which had a curious end "more in supplication than in triumph," was not quite as notably danced as those by his two young rivals. Pauline Clayden and Gerd Larsen were amusing as the predatory characters in search of a husband. In fact the only major blemish in the performance was the *corps de ballet*, who left an unfortunate corporate impression of flashing teeth and flailing arms.

Clive Barnes

MUSIC

WHEN *The Lady and the Fool* was first given at Sadler's Wells there was some stylistic discrepancy between its music and the choreography and decor. The virile directness and impassioned emotionalism of Verdi's melodies called for a less inhibited revel than the effete, chicken-hearted personalities on the stage seemed ever capable of enjoying. At Covent Garden, the gulf has been widened.

MASKED ADAGIO: La Capricciosa (Beryl Grey) is proposed to by each of her suitors. She is seen here with Capitano Adoncino (Desmond Doyle) while she is watched by a rejected suitor, an Ambassador of Arroganza (John Field, left) and her host, Signor Midas (David Blair, right).

ALL MASKS OFF (below): Having revealed herself to all the suitors, La Capricciosa is lifted up and told to make her choice. Her choice of the clown infuriates all the guests.

This picture shows Richard Beer's setting.

Charles Mackerras's expert patchwork of material from early Verdi opera (the sources were given in DANCE AND DANCERS, May, 1954) has been changed slightly to fit the ballet's altered shape and broadened in orchestration to benefit from the larger number of players now available to perform it.

The Meyerbeerian grandiloquence of the *Grande Adage*, with its noble pomposity of brass writing, is effectively paralleled by Beryl Grey's generous, curved sweep of movement, and when the offstage band starts up with a tune from *Ernani*, Grey's dominating presence, the character's emotional dilemma and the ballroom setting inevitably add up to a reminder of a similar situation in *La Traviata*. Otherwise, the brittle affectation and tepid atmosphere of the proceedings are at variance with the flowing warmth and dynamic qualities of the musical accompaniment. In his choice of a composer, Cranko has on this occasion set his sights too far south.

A suite from the ballet has, I believe, already been recorded, and another, of the complete score conducted by Mackerras is also being planned.

David Hunt

DECOR

THERE are certain ballets that demand elegance and *chic* above all else. In the British repertoire I can think of three for which this is quite essential—Ashton's *Les Masques*, the ballroom scene in his *Apparitions* and Cranko's *Lady and the Fool*. Both Sophie Fedorovitch and Cecil Beaton in their day gave Ashton all that was needed; Cranko has not been so lucky with his designer.

When *The Lady and the Fool* was first mounted on the Theatre Ballet, the only serious fault with Richard Beer's designing was in his treatment of the ballroom setting—it was more Parisian operetta than Italian opera. Now at Covent Garden the charming original front-cloth has been discarded to be replaced by a heavy-handed street scene featuring a Corner House. Just how portentous this was I did not realise until it rose to reveal the main scene.

There is nothing wrong with the great house of Lyons in its own milieu, it is a thoroughly worthy institution, but as inspiration for a ballet on high life in Rome to Verdi music—well, no!

Pink and mauve architecture splattered with carelessly applied decoration, opening on to a wobbly Roman landscape, hardly evokes one of the most elegant cities in the world. Only when the stage is darkened and the arches are seen in silhouette does the setting take on any sort of distinction. When there is some attempt at realism in doors which open and stairs which can be mounted, it seems a pity that lamps and statues have to be sketchily suggested in the flat. Nothing hangs together.

On top of this we were regaled with costumes for the female guests of chartreuse, watered down orangeade and magenta. Each of these colours can create an interesting threatrical effect if used sparingly, but a surfeit provokes little other than nausea in the sensitive spectator.

The cloak worn by La Capricciosa in the Theatre Ballet version was delightful in its use of multi-coloured frills; now it has become shaded mauve and makes Beryl Grey look like an igloo under northern lights at their most extravagant. It was certainly a good idea to give her a black dress, but what a mistake to divide the bodice in half with a great wedge of velvet and a wide band of diamanté ending purposelessly below the waistline. There was no line in the dress at all and what should have been dazzling merely looked cheap,

The clowns' costumes have been made slightly more elaborate and colourful and both seemed more suitable for the larger stage; though the patches on Chatfield's costumes ought to have been more definite. Rags should look like rags and not as if they have been painted on.

It was all a great disappointment because previously the work was on the borderline of being well-designed, now it appears to have retreated past the point of no return.

Peter Williams

HUSBAND AND WIFE REHEARSE: Renée (Zizi) Jeanmaire and her husband, Roland Petit, rehearsing in Hollywood for the film of Cole Porter's Anything Goes. *She will star in the film, he is staging the dances and production numbers. Photo: Paramount*

ARCHWAY OF CHAMPAGNE for the wedding of Festival Ballet soloist, Mary Munroe, when she married film producer Brian Turner at the British Consulate in Madrid during Festival Ballet's May season in that city. Louis Godfrey and Peter White are in the foreground while Marylin Burr (Mrs. Louis Godfrey) is seated on the ground. Photo: Leon Ward

curtain up!

SHE TOLD US

"WHO is the dancer in a black dress?" enquired the American sitting next to us on the last night of the Sadler's Wells Ballet season at Covent Garden. It was, of course, Dame Ninette de Valois making her usual end-of-term speech and getting, as is customary, the biggest ovation of the evening.

"For once," she declared, "I am going to tell *you* something before you tell it to me." The list of ballets she announced for the next season, which marks the quarter-century anniversary of the Sadler's Wells Ballet, is formidable: a new full-length ballet by Ashton to William Walton music, a new full-length ballet by Cranko to Benjamin Britten music and two shorter ballets by Rodrigues and Macmillan to music not yet chosen. The greatest surprise came from her announcement that Liubov Tchernitcheva and Serge Grigorieff would revive Fokine's *Petrouchka*. If this in any way matches up to the company's revival of *Firebird* then it should be an important major addition to the repertoire.

AFTER HER BOW: Ballerina Hélène Trailine (left) leaving the stage after her curtain calls during the performance of Milloss' ballet in Donizetti's opera Don Sebastiano *at the Florence Festival.*

ANGLO-SOVIET EXCHANGE

GREAT things are expected of the British Council's new "Soviet Relations Committee" which has been set up to arrange cultural exchanges between the two countries.

Ballet, as an art which presents no language difficulties and for which both countries are famed, will have high priority in the Committee's plans. Determined efforts will certainly be made to bring a full company of Russian dancers to Covent Garden.

If this is not practicable at once, we hope that the possibility will not be overlooked of bringing individual artists to appear as guests of the resident Covent Garden company. Though this would be less satisfactory than seeing a full troupe in their own ballets, it would help us to judge the Russian dancers in a proper setting instead of on a concert platform.

CROWDED WINGS

THE whole of the New York City Ballet's Paris season at the Champs-Elysées Theatre was booked out. The only chance that members of the profession had of seeing the company was from the wings. Each night found dancers from the Opéra, de Cuevas, Charrat and other companies cluttering up the wings trying to get a glimpse of the ballets. Each night during the second interval, Lycette Darsonval, star of the Opéra, held a soirée in the prompt corner attended by the occupants of her box, including high-up government officials. One night Ethery Pagava appeared with a large party, but the Security Police arrived and asked everyone to leave.

NYCB EXITS AND ENTRANCES

THE New York City Ballet has in the past months suffered a number of accidents among its principal dancers. Francisco Moncion had an operation on his foot a year ago and it has taken some time to heal —it may be several months before he is dancing again. Yvonne Mounsey, who has recently been ill, is reported to have made her home in Hollywood, where she will teach and dance professionally only on rare occasions. André Eglevsky injured his knee during the Paris season and was unable to dance for the last performances.

Others who have left or are leaving the company include Ruth Sobotka, who flew back to the States after the Lisbon engagement to marry a movie director. Brooks Jackson leaves after the European tour to become a dealer in modern art at a New York gallery. Kaye Sargent, who recently married Bill McGee (electrician on the permanent staff at Covent Garden), comes to London in July to make her home here.

When the company return to America they will get little rest after their long and strenuous European tour. After three days in New York, they go straight to California where they give the full-length *Nutcracker* for two weeks.

IT'S UP TO YOU

LONDONERS who have enjoyed the opportunity of seeing the Sadler's Wells Theatre Ballet at regular intervals throughout the year will miss the company now that they are to appear for only two or three weeks in London during any year. Other centres will now have the opportunity of seeing this company more often.

There is just one way in which Londoners can influence the future of the company to

their own advantage. Popular though the Theatre Ballet is, there have often been empty seats at the performances at Sadler's Wells. If when the company returns next year to London, they play to packed houses every night, some extensions of future seasons might perhaps commend itself to the direction.

If Londoners wish to see more of the company, and they always profess to, then the remedy lies in their own hands.

HEAD HIGH FOR FESTIVAL BALLET

A FEW months ago the Jeremiahs had written off Festival Ballet as finished. Grist was added to the mill of these doleful people by the fact that the company's financial position was publicized in the national press and not very cheerful reading did it make. But not only are the company returning to Festival Hall for a full summer season, but they are also mounting two new works.

It cannot be easy for a large ballet company to exist without any kind of State subsidy, but the tenacity of Festival Ballet has helped it to overcome its difficulties and British audiences should be grateful for its courage and do everything possible to support the company and ensure its future.

BALLERINA STATUS FOR BERIOSOVA

SVETLANA BERIOSOVA made her debut with the Sadler's Wells Ballet at Covent Garden as the Lilac Fairy in *The Sleeping Beauty*; within a few months she was dancing Swanilda in *Coppelia*. Now she takes the leading role in no less than four of the five full-length ballets in the repertoire (only Nadia Nerina dances all five). Her popularity has easily kept pace with her attainment, so that it is only right that she is to be given ballerina status in time for the American tour.

BALLET GIVES ATHLETIC POISE

SPORTSMEN are becoming more and more conscious of the importance of ballet training. The famous cricketer, C. B. Fry, has said: "If I had my way I'd send every boy to Sadler's Wells for a fortnight's ballet dancing before I'd have him in the nets. Teach him how to move; how to get his hips over his feet. Where your hips are, there your poise is also. . . ."

Of course several dancers have also been athletes previously. The most famous example is Igor Youskevitch. Now we hear that Bryan Ashbridge, Sadler's Wells soloist and former Junior High Jump Champion of New Zealand, is training again for high jumping.

NEW PARTNER FOR SOMES (left): One of the most popular items of the midnight charity show at the London Palladium—The Night of 100 *Stars—was a burlesque of the* pas de deux *from* Swan Lake *Act II. The famous revue artist Hermione Baddeley was partnered in complete seriousness by Michael Somes. She is seen here after the performance.* *Photo: D & D*

BALLET'S ASSOCIATION WITH LEAR

GEORGE DEVINE's production of *King Lear* with Gielgud in the title role, to be seen in London this Autumn, has many connections with the world of ballet. The incidental music has been written by Roberto Gerhard, composer of Ninette de Valois' *Don Quixote*, and the scenery is designed by Isamu Noguchi, the Japanese-American sculptor whose designs for Balanchine's *Orpheus* and for several of Martha Graham's works have been among the most striking and original of recent ballet decors.

The cast list contains another familiar dance name—Harold Lang. This is, however, the English actor who is no relation of the American dancer who came to London with New York City Ballet and who later starred in *Pal Joey*.

WEDDINGS IN THE AIR

CONGRATULATIONS this month to two young dancers of the Sadler's Wells Ballet—Patricia Thorogood and Ronald Plaisted. We hear they plan to get married during their summer holidays. Plaisted has been developing steadily in the *corps de ballet* since he returned from his National Service; his intended bride is not only a promising newcomer but one of the prettiest girls in the company.

Also congratulations to Maureen Power, a British dancer now working in Stockholm, on her marriage to French dancer Roger Hennequin. Maureen Power has not worked much in England but she is still remembered for some notable performances with the Three Arts Ballet a few years ago.

Festival Ballet is now well ahead as being the most married company. When the company was in Spain, two dancers announced their engagement—Kenneth Sudell and Ann Rowse.

As we go to press another Festival Ballet rumoured engagement is making headlines: Anton Dolin, Festival Ballet's Artistic Director, is reported as being engaged to a wealthy widow, Mrs. Nina Stevens (who writes under the pen name of "George Washington Stevens").

happy birthday to...

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Rochelle Balzer	Ballet Theatre	18
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Dancer of today

As the Mother in Lola Montez
Photo: R. Wilshire

GILLIAN MARTLEW

Born in Ashburn, Derbyshire. Started dancing at the Kings-Slocombe School of Dancing in Cambridge. Joined the Rambert School in September, 1949, *and entered the Rambert company in July of the following year.*

Creations: the Mother in Past Recalled; *Mistress of Ceremonies in* Love Knots

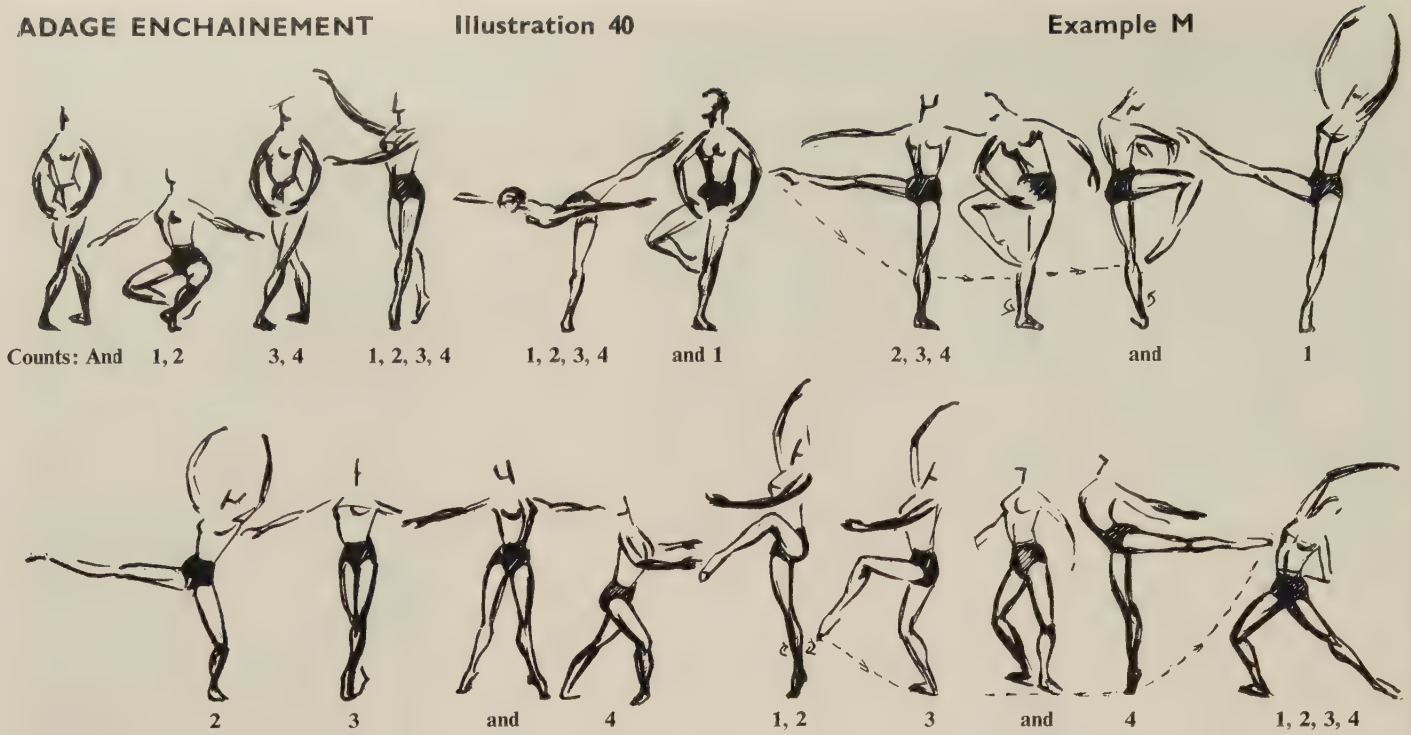
Roles: Bathilde and Myrthe in Giselle; *Leading Swan in* Swan Lake; *the Wife in* Les Masques; *the Ballerina from Milan in* Gala Performance; *Venus in* Judgement of Paris, *An Episode in his Past in* Jardin aux Lilas; *dancer in* Movimientos; *Lola in* Lola Montez; *the Queen in* House of Cards.

GILLIAN MARTLEW was first noticed as the Ballerina from Milan in Tudor's joke on guest ballerinas, *Gala Performance*. Her magnificent aplomb in this far from easy role marked her out as a dancer to be watched. Giving by far the finest and most amusing portrayal of this haughty lady since Sonia Arova, the humour she gets out of the part is backed by excellent dancing.

She has also shown promise as a dramatic dancer, as her Queen in *House of Cards* bears witness. Her sense of characterisation in parts as varied as the blowsy Venus in *Judgement of Paris* and the far from blowsy Bathilde in *Giselle*, have been a valuable asset to the Ballet Rambert for some time. Yet, strangely enough for a company rarely prodigal with talent, her abilities did not always seem to be put to their fullest use.

Now with an important dramatic role in Joffrey's *Persephone* and the acquisition of several other important parts in the repertory, she is being given more scope.

SINCE the above was written, Gillian Martlew's dancing proved to be one of the highlights of the Rambert season at Sadler's Wells. She was outstanding as Demeter in *Persephone*, as the Ballerina from Milan in *Gala Performance*, in the title role of *Lola Montez* and in the small role of the Mother in *Past Recalled*.



STEPS OF THE DANCE 22

by

BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

Centre-work: The Adage continued:

Pas de Bourrée en Tournant en Dedans (inwards). Three steps turning with alternate legs. First step with front or back leg to 5th position in front *sur la demie-pointe;* second step (also *demie-pointe*) beside the other foot as body makes half turn; third *en plié* to 5th position behind as the body completes full turn. With the first step, the body leans slightly over working leg, coming erect on second step, and again inclining slightly forwards with the third step. This *pas de bourrée* is often used as a preparation for *pirouettes* and *fouettées pirouettes*. Should be performed very fluently.

Demi Grand Rond de Jambe. From 4th position *en l'air* front or back, the extended leg is carried to *à la seconde;* or from 2nd position to 4th position front or back. The height of the extension should be at least at waist level, and always increased with the movement.

Failli. Usually commences from 5th position or 4th position *croisé;* but it may also be taken from one leg, with working leg *sur le cou de pied* or *arabesque* extension. Taken from 5th position, with a soft *plié* both legs push strongly from the floor, the back leg opening to 4th position; the arms opening outwards to 4th position. In the air the body turns to the *éffacé*, head looking over forward shoulder. With the landing on the front leg, the back leg brushes through 1st position *en plié*, and travels forward to 4th position *croisé en plié*, taking with it the weight of the body. The corresponding arm which becomes the forward arm follows the movement of the working leg, and is carried to 2nd position. The *failli* is a smooth flowing movement to which the arms must contribute harmoniously.

Failli is used extensively in the big jumps, but is sometimes used as a connecting movement in the *Adage*.

Renversé Tire-bouchon en Dedans (corkscrew). Generally begins from the *à la seconde* position, but may begin from other extended positions. Arms open to 4th position. With a *plié* on supporting leg, the extended leg is brought in to the *tire-bouchon* position (point of toe touching side of knee). The turn is made *en plié* towards the supporting leg, the arms gathering to 2nd position, as the body leans from the waist first towards the working leg. With the passage of the turn the arms are carried up to 3rd position, the body straightening up and inclining over supporting leg. The movement is completed with *relevé* to *demie-pointe* (or *pointe*) as the working leg opens again to *à la seconde*, or *écarté* back. The bold swerving of the body from one side to the other during the turn gives the corkscrew-like or spiral effect.

The *renversé tire-bouchon* should first be practised without *relevé*. When the correct feeling for the step has been achieved the *relevé* will give it climax, and added brilliance.

Renversé Tire-bouchon en Dehors. The same movement in reverse. A beautiful, but extremely difficult movement, seldom used.

Pirouette en Dedans from Full Plié in 5th Position. With the full *plié* in 5th position the front arm opens to 2nd position, the rear arm to 4th position. The *pirouette* begins from the maximum depth of the *plié*, the body rising straight, and turning towards the front leg which becomes the supporting leg, the back leg being picked up to *sur le cou de pied* behind, as supporting leg rises *sur la demie-pointe*. Simultaneously the 4th position arm is brought in to 2nd position and both arms are lowered to 1st position, or alternatively carried up to 3rd position. The head spots front.

Grande Pirouette à la Seconde en Dehors. May begin from 5th position, *coupé*, *pas de bourrée*, 2nd position, *echappé*, etc. An effective preparation for this *pirouette* is the following: from 5th position *en face*, *relevé* on back leg, extending front leg with *développé à la seconde*, opening arms to 4th position. Lower working leg to the floor, *plié* on both legs in 2nd position, retaining weight over supporting leg on which the body is going to turn. Bring to 2nd position, arm corresponding to working leg. With a strong *relevé* on to *demie-pointe* (or *pointe*) the body turns away from supporting leg as the working leg is lifted to *à la seconde*. Simultaneously the 2nd position arm is thrown out to 4th position, where both arms remain wide during the turn; or alternatively the arms may be carried up to 3rd position. The working leg is gripped tightly in the hip socket; the shoulder blades held flat; the head spots front.

The *pirouette* may be stopped on a straight supporting leg by firmly lowering the heel to the floor, and increasing the feeling of extension throughout the body. A smoother and more controlled finish will be obtained with *plié*.

Grande Pirouette en Attitude Devant en Dedans. Most conveniently started from 4th position *croisé*. *Plié* on front leg; forward arm to 2nd position, other arm to 4th position. With rise on to *demie-pointe* (or *pointe*) on the forward leg, the rear leg is thrown circular-wise through 2nd position *en l'air* to 4th position front, with bent knee. Simultaneously the 2nd position arm travels out to 4th position, and the rear arm sweeps up to 3rd position. Head spots front as the body turns towards the supporting leg.

Alternative arm movements may be used, carrying forward arm up to 3rd position, and rear arm to 2nd position; or lifting both arms to 3rd position, etc. The *pirouette* is usually stopped *en plié*.

An Additional Study introducing more big movements and *Grandes Pirouettes*.

Example M. (See Illustration No. 40). Stand in 4th position *croisé*, with arms in 1st position. Full *plié* in 4th position, arms lifting to 4th position; rise on to *demies-pointes*, lowering arms through 1st position, and carrying rear arm to 3rd position extended, forward arm to 2nd position, both with palms downwards. Transfer weight on to forward leg, lift rear leg; *arabesque penchée en croisé; passé, développé à la seconde*, carrying arms through 1st and 2nd positions and opening to 4th position. *Renversé tire-bouchon* finishing *écarté* back *en relevé*, arms in 3rd position; *plié, pas de bourrée dessous* (under) to 4th position *croisé*, opening arms to 4th position, forward arm continuing out to 2nd position. *Pirouette en attitude devant* (front) *en dedans; plié*, brush working leg through 1st position, lowering arms to side; *relevé en arabesque effacée* with arms in 5th position. *Plié* on supporting leg; drop raised leg to 4th position *par terre*. Arm corresponding to supporting leg to 3rd position, other arm folded behind back. Hold pose.

Example N. (Not illustrated). *Plié* in 4th position *éffacé;* rise on to straight legs; then on to the front leg *sur la demie-pointe*, picking up back leg to *sur le cou de pied*. Walk *en rond en dedans* half turn. Balance back to audience. Walk *en rond* another half turn; *développé*

(continued on page 21)

Thamar Beckons Again

NEW RECORDS
Reviewed by DAVID HUNT

Balakirev: *Thamar*—Symphonic Poem. **Dvořák:** Symphonic Variations. Royal Philharmonic Orchestra (Sir Thomas Beecham). Philips ABL3047. 12 in. 36*s.* 5½*d.*

BALAKIREV's *Thamar* is at her fatal window again—this makes her fourth LP appearance since the beginning of 1955. Beecham conducted the first performance of Fokine's exotic ballet to be given in this country—at Drury Lane in 1913—and the music has been one of his favourite show-pieces ever since.

Without superseding any of the three recorded performances reviewed last March, Beecham's reading is notable for marvellous evocation of atmosphere, with the brooding menace of the opening immediately established and wondrously sustained throughout the orgiastic *Lezghinka* of the ensuing revel. The recording is warm and sonorous but lacks something of the brilliance and clear definition of the earlier versions, particularly Ansermet's on Decca.

The reverse is taken up by an irresistible performance of Dvořák's *Symphonic Variations*, but readers may prefer the ballet couplings of the Monarch (Prokofiev's *Romeo and Juliet*) or the Decca (Liadov's *Contes Russes*). The Philips sleeve is decorated with a black and white reproduction of Bakst's famous decor, but why the "Chinese" lettering?

AT COVENT GARDEN: A hitherto unpublished photograph taken during a pre-war performance of the de Basil revival of Fokine's Thamar *with Liubov Tchernitcheva in the title role, created by Tamara Karsavina, of the evil Queen of Georgia who lures travellers to her mountain castle. The story was adapted from Lermontov's poem by Bakst, who also designed the sumptuous setting.*

Bizet Encore

Bizet: Symphony in C. *Patrie* Overture. Suisse Romande Orchestra (Ernest Ansermet). Decca LXT5030. 12 in. 36*s.* 5½*d.*

THE classical poise and lucidity of Ansermet's conducting of Bizet's popular C Major Symphony has the effect of underlining the 17-year-old composer's apparent reliance on Haydn and early Beethoven for his models. Stokowski's performance on ALP1181 has greater vitality and is the one to have if you want a souvenir of New York City Ballet's performances of *Symphony in C*. If you preferred the Paris Opéra Ballet's dancing of the same choreography under its original French title of *Palais de Cristal*, Ansermet's is more likely to please.

An important point to consider is that the Scherzo on the Decca plays for a good two minutes longer than on the HMV. This is partly due to Ansermet's more deliberate tempo and also because, like Balanchine, he observes all the repeats. Stokowski cuts the repeat of the second section and goes straight into the trio. Neither conductor, unfortunately, is as faithful as Balanchine to the letter of Bizet's intentions in this regard in the finale, which needs the piling up of repetition asked for in the score to achieve its full measure of cumulative excitement.

The new recording is slightly fuller and clearer in sound than the HMV. The fill-up, Bizet's comparatively dull *Patrie*, will be of most interest to the Bizet specialist; and Decca have wisely issued the same performance of the Symphony on its own on LX3128.

Diana's Morning Song

Poulenc: *Aubade*—Choreographic Concerto for Piano and Eighteen Instruments. Debussy: Fantasy for Piano and Orchestra. Fabienne Jacquinot (piano), Westminster Symphony Orchestra (Anatole Fistoulari). Parlophone PMC1019. 12 in. 32*s.* 4½*d.*

POULENC's *Aubade* was composed in 1926 and first choreographed three years later by Nijinska for private performances sponsored by the Vicomte and Vicomtesse de Noailles, to whom the score is dedicated. There have been several later versions, notably those by Balanchine and Lifar—the latter was most recently given in London by Janine Charrat's company last year at the Stoll Theatre when Hélène Trailine danced Diana and Jean-Bernard Lemoine the hunter Acteon who is changed into a stag for having surprised the goddess at her bath.

Aubade is one of Poulenc's most delightful works, and in this well-engineered recording (the first since the old 78 set with the composer as soloist) Fabienne Jacquinot and Fistoulari give it with exactly the right blend of wistful charm and sophistication. Debussy's comparatively early Fantasy makes an interesting coupling and is accorded equally satisfying presentation.

Confused Virgins

The Wise Virgins (Bach-Walton). LPO (Sir Adrian Boult). One side of Decca LXT5028. 12 in. 36*s.* 5½*d.*

WALTON's restrained arrangements of pieces from Bach's cantatas and chorale preludes made an ideal ballet score for Ashton's *The Wise Virgins*, first produced at Sadler's Wells on April 24, 1940—not in 1939, as stated on the sleeve-note of this new release. The writer also confuses the ballet with de Valois's *The Wise and the Foolish Virgins* of 1933, which was danced to music by Kurt Atterberg. Lovingly conducted by Boult and in a greatly superior recording, this new performance of the six-movement suite is a more than worthy replacement of the version made some years ago with Walton conducting. The reverse is taken up by equally fine performances of the *Portsmouth Point* and *Scapino* Overtures and *Siesta*. *Siesta* is also of interest to the ballet specialist: it was used by Ashton for a ballet of the same name for the Wells in 1936. *The Wise Virgins Suite* can also be had separately on an MP, LW5157.

Johann in Boston

Johann Strauss: *S' gibt nur a Kaiserstadt*, Polka. *Pizzicato*, Polka. *Morgenblätter*, Waltz. *Bouquet*, Quadrille. *On the Beautiful Blue Danube*, Waltz. *Bijouterie*, Quadrille. *Tales from the Vienna Woods*, Waltz. *Kreuzfidel*, Polka. *Freikugeln*, Polka. *Jubilee*, Waltz. Boston Promenade Orchestra (Arthur Fiedler). CLP1040. 12 in. 32*s.* 4½*d.*

CALLED "Mr. Strauss Comes to Boston," this release commemorates Johann Strauss's visit to the United States in 1872, all the items having been conducted by him during a very remunerative series of concerts in Boston. The final item, the *Jubilee* Waltz, was written in Boston and has a sting in its coda, Straussss having worked into it the opening phrases of *The Star-Spangled Banner*.

The performances are unfortunately almost completely lacking in Viennese charm. Fiedler's metronomic beat, allied to the uncomprehending enthusiasm with which the Boston Pops players attack each delicious piece, conveys more suggestion of the lusty barnstorming manner of Sousa than of the Waltz King's more subtle brand of persuasiveness.

The issue, nevertheless, will be of some interest to ballet music collectors in that, by a curious coincidence considering that Strauss wrote more than 500 works, four of the 10 pieces given provided material for Desormière's Strauss score for Massine's *Le Beau Danube*, of which there is still, incredibly, no LP recording.

S' gibt nur a Kaiserstadt (*There's but one Emperor City, There's but one Vienna*) is the dance of the King of the Dandies, the middle section of *Pizzicato* turns up in the ballet's quadrille finale, part of *Morgenblätter* accompanies the weight-lifting episode; and *The Blue Danube*, slightly abbreviated, is of course the big Hussar-Street Dancer *pas de deux*.

Straussiana

Strauss: *Don Juan*. *Till Eulenspiegel*. Vienna Philharmonic Orchestra (Wilhelm Furtwängler). HMV ALP1208. 12 in. 36*s.* 5½*d.* *Till Eulenspiegel*. Vienna Philharmonic Orchestra (Clemens Krauss). *Death and Transfiguration*. Concertgebouw Orchestra (Willem Mengelberg). Telefunken LGX66032. 12 in. 36*s.* 5½*d.* *Death and Transfiguration*. *Till Eulenspiegel*. Pittsburgh Symphony Orchestra (William Steinberg). Capitol CTL7086. 12 in. 36*s.* 5½*d.*

ALTHOUGH Richard Strauss wrote only two ballets—*The Legend of Joseph* and *Whipped Cream*—his music has provided choreographers with a rich fund. Nijinsky is usually credited with the first ballet to *Till Eulenspiegel*, even if (according to Sokolova) the choreography was largely improvised by the dancers for its single performance. Later *Tills* have been by Jerome Robbins and Jean Babilée.

Death and Transfiguration, *Don Juan* and *Till Eulenspiegel* (together with the Cradle Song from the *Domestic Symphony*) provided music for Mona Inglesby's *Everyman*. The most notable use of *Don Juan* has been Ashton's for his ballet of the same name.

The best performances on these records are Mengelberg's *Death and Transfiguration* and Furtwängler's *Till Eulenspiegel*. Furtwängler is less successful with *Don Juan*, where a tendency to drag robs the music of a great deal of its exciting impact and incandescence; and although beautifully played, Krauss's *Till* is curiously ineffectual and devitalised for so eminent a Strauss conductor. Recorded quality on the Telefunken is somewhat lacking in body but is adequate. The HMV, on the other hand, is superbly engineered and gives rich and colourful reproduction.

Although he cannot compete with Mengelberg or Furtwängler, Steinberg's *Death and Transfiguration* and *Till* are efficient, vital readings and the recorded sound is outstandingly vivid.

Oriental Fairy Tales

Dukas: *La Péri—Poème dansé*. D'Indy: *Istar*—Symphonic Variations. *Fervaal*—Prelude to Act 1. Westminster Symphony Orchestra (Anatole Fistoulari). Parlophone PMC1011. 12 in. 32*s.* 4½*d.*

A FEW months back we had a glittering performance of *La Péri* by the Paris Conservatoire Orchestra under Ansermet on Decca LXT5003 (see *Never a Successful Ballet*, April), coupled with Rachmaninov's *The Isle of the Dead*. This new Parlophone version is an equally fine production, rich and well defined in recording and the orchestral playing every bit as polished as that of the Paris Conservatoire.

Fistoulari's treatment of Dukas's impressionistic tone-poem is more full-blooded than Ansermet's and would no doubt be more effective dramatically if heard in the theatre in association with the ballet. Ansermet, however, finds greater subtle variety of mood and atmosphere in the music; but each interpretation, in its own way, will hardly fail to give pleasure and you could safely make your choice according to which of the respective backings you prefer—Rachmaninov's eerie *Isle of the Dead* or Vincent d'Indy's ingenious *Istar* variations and prelude to the opera *Fervaal*. *Istar* was used by Lifar for a ballet of the same name for the Opéra.

The new Parlophone has added interest for the ballet lover in that someone had the imaginative idea of reproducing in colour Bakst's lovely costume design for the Péri on the record envelope.

American dancer with individuality

by HARRY STONE

RICHARD TONE, who is now appearing in the new revue *From Here And There* was quick to realise that accepted ballet movements, no matter how expertly performed, are apt to leave musical comedy audiences unimpressed. He therefore set about evolving a style that would be essentially flamboyant. But this does not mean he underestimates the fundamental importance of ballet. He studied in New York for six years under Madam Platava and still returns for refresher courses whenever he can. His first professional engagement was with the Radio City Music Hall Ballet Company.

Tone began thinking along unorthodox lines by accident, when he was working out an audition routine towards the end of the New York run of *Finian's Rainbow*. Largely prompted by the new experience he had gained as a feature dancer in the athletic ballet by Michael Kidd, he went to particular trouble to work in spectacular movements with a view to impressing the agents. Having succeeded, the logical step was to impress the musical comedy audiences.

Helped by a strong physique, he evolved several spectacular developments of the traditional ballet movements. For instance, by twisting in mid-air, he is able to turn a *grand jeté en avant* into a backward *jeté*. In the same way, he elaborated the *coupé jeté* by lowering the upper part of his body and at the same time raising his legs, to give a " butterfly " position.

At about this time, Tone was appearing as feature dancer in the revue *Make Mine Manhattan* and danced the lead and played the subsidiary hero in the Broadway version of *Kiss Me Kate*. Neither part, however, offered him much scope. It was not until he spent the best part of a year working on television that he was really able to develop his new technique. Fortunately, June Taylor and Jerome Robbins were the choreographers for many of the shows in which he appeared. They were both sympathetic to his ideas and encouraged and helped him whilst he was still feeling his way.

So it was during this period that he was able to consolidate his aims and evolve the basic principles of his style. He found the most important thing was to keep movements sharp and clear-cut. Also he found the audience were impressed by a rugged toughness, which, incidentally, had the additional asset of accentuating the clear-cut lines.

The great moment for the try-out on a live audience came when he was engaged as principal dancer in the revue *I Feel Wonderful*. Fully aware of his objective, Tone took no half measures. His first stunt was to slide through a girl's legs, and it was enthusiastically applauded. But the highlight in his performance was a free style dance. Here he gained impressive effects by contrast, through incorporating pure ballet *jetés* and *pirouettes*. The fact that the number stopped the show was proof enough that he had indeed succeeded in creating a spectacular individual style.

DANCER IN MUSICALS

RICHARD TONE now dancing in Laurier Lister's revue, From Here and There *at the Royal Court Theatre.*
Photo: Bender

HIGHLAND FANTASY FILMED

BRIGADOON, the Scottish Highland village which makes its appearance once in every 100 years, cannot be many miles in geographical whimsy from the island in Barrie's *Mary Rose*.

The stage musical about two young Americans who stumble upon this village in a Highland mist and then fall under its spell has delighted audiences on both sides of the Atlantic for a number of years, which only goes to prove that some people *can* be fooled all the time.

But however much such fantastic goings-on might upset the realists, there was little to object to in Frederick Loewe's charmingly sentimental score and Agnes de Mille's adept choreography for the original play, *Brigadoon*.

Now it has all been transferred by MGM to the vast dimensions of CinemaScope and Gene Kelly, who also plays and dances the principal role of Tommy Albright, has done some new choreography. The more sickly elements of the original production remain and the better things have become drenched in Ansco Colour and drowned by Perspecta Stereophonic Sound.

Kelly has always known how to create effective dancing on the screen, but in this case it compares in no way to the original work of Agnes de Mille. The dances become self-consciously Scottish where a stylisation is obviously called for. In *ensembles* he relies too much on keeping the dancers in straight lines. He has, however, one very effective dance with Cyd Charisse (who as Fiona Campbell is responsible for him returning to Brigadoon for ever).

Hugh Laing, loaned by New York City Ballet, plays the villain, Harry Beaton, but oddly enough he gets no chance to dance. His expressive face makes the role suitably sinister.

The picture belongs to Cyd Charisse, who looks beautiful, acts with some sort of a Scottish accent and dances well throughout. Kelly is his usual tough self, while Jimmy Thompson and Virginia Bosler make a touching pair of lovers whose wedding is so rudely interrupted.

None of this talent makes one wish other than that somebody will soon leave Brigadoon so that the spell is broken, thus enabling the village never to emerge again from its Highland mists. **P.W.**

GENE KELLY AND CYD CHARISSE in one of their spectacular dances in the film version of Brigadoon.

WEDDING DANCE: Jimmy Thompson and Virginia Bosler as the couple whose marriage is interrupted. *Photos: MGM*

FROM GREEK TOMBS: The Hero's Enemies (Jose Ferran and Esteban Cerda) in the final tableau from Milloss' ballet Antiche Iscrizioni.

MARSIAS VERSUS APOLLO: A scene from Milloss' Marsias *given during the Maggio Musicale Fiorentino. Deryk Mendel, in the title role, is on the left; Vladimir Ouktomsky as Apollo on the right. Photo: Levi*

FLORENCE

Three works by Aurel Milloss

THIS year's Maggio Musicale Fiorentino included as guests, the New York City Ballet (whose Paris season is reviewed elsewhere) and the ballet from the National Theatre in Belgrade. The most distinguished among the Italian choreographers, Aurel Milloss was invited to revive, among other works, his *Marsias* which he first created in 1947.

George Balanchine, in a newspaper article during the festival, spoke of ballet as simply a way of amusing oneself in an intelligent manner, saying "dancing is an end in itself: when it stops, it stops; people go home and nothing remains."

The theoretical views of Milloss are at the opposite pole to Balanchine's. Milloss' artistic individuality has for years been working towards a new choreographic style which appears to be in the classical Greek tradition. His attitude towards the theatre seems very close to that of the ancient Greek playwrights. For him the theatre has a religious significance.

IN *Marsias*, his intention is not to represent a tale but to deal with human sentiments. He contrasts the world of instinct with the world of reason: Marsias versus Apollo.

Besides being a pupil of Cecchetti, Milloss is also a pupil of Laban. He regards academic discipline as the only means of achieving solid choreographic construction, but in the role of Marsias he uses "danse libre" while Apollo is in pure academic style. Each of these protagonists is accompanied by dancers (nymphs and muses) who follow their leader's style. The whole works leaves the impression of something totally divorced from time.

Luigi Dallapiccola's score is only partly atonal, and accords with the choreography for which it was composed.

The leading role was brilliantly interpreted by Deryk Mendel and Vladimir Ouktomski danced Apollo. The work received a great ovation.

Trailine as dramatic dancer

ANOTHER Milloss ballet, *Antiche Iscrizioni*, was in the same programme. A choreographic representation of a choral work by Ludovico Rocca, its text had been taken from inscriptions on Greek tombs. Each inscription, epitomizing the life of a human being, was translated into dance. The *corps de ballet*, as a kind of chorus commenting on the individual numbers, gave unity to the whole work.

As the Mother, Hélène Trailine showed her qualities as a dramatic dancer. Mendel gave a fine performance of a weak person tempted and conquered by the turmoil of evil and vice. The final tableau was a typical example of Milloss choreography, a mixture of complicated patterns and technical virtuosity of movement as a means of building up a climax with great theatrical effect. This tableau was excellently given by Boris Trailine as the hero and Jose Ferran and Esteban Cerda as his enemies.

Elaborate divertissement in opera

IN addition to these ballets, Milloss also created the divertissement for Donizetti's opera *Don Sabastiano* which began the season. This long work, in which Hélène and Boris Trailine danced with great style, achieved the stature of a self-sufficient autonomous ballet. Constructed as it was on the lines of operatic divertissement, it clearly revealed the personality of the choreographer and had considerable brilliance.

Gualtiero Frangini

ENGHIEN

Mixed bag of French choreography

CONTINUING a policy which enabled us to appreciate Yvette Chauviré, Peter Van Dijk and Jean Babilée last year, the Casino d'Enghien presented performances of ballet in its small white and gold theatre on June 2 and 4.

Only one of the five works shown was received with enthusiasm. Two others had doubtful receptions, and their relative failure defined the rules which govern the type of work which we might call chamber ballet: a short work conceived for two or three star dancers backed by a small *corps de ballet*, and requiring a simple unadorned action.

WE have already applauded Manuel Parès's *Pacific 231*. His new work, *L'Aboyeur* (music by Delarue) had little originality and is in the style of which Roland Petit is such a brilliant exponent, but without possessing any real fantasy. The comparison has dangers for the young choreographer, and although Serge Perrault did all he could to make this ballet interesting, the task was impossible. The décors and costumes were by Jean-Denis Malclès.

Oriental fantasy without punch

BASED on Rimsky-Korsakov's music, *Antar* gives rather a poor evocation of the oriental fantasy formerly made fashionable by Diaghilev. A confused scenario involves laborious changes of sombre

SPORTING RIVALRY: Jean Babilée's ballet, Balance à Trois, *was one of the hits of the Enghien Festival. It concerns the rivalry between two athletes for the same girl.*

Originally created in Monte Carlo this spring, the cast consisted of Alexandre Kalioujny, Yvette Chauviré and Jean Babilée (seen here). At Enghien, Chauviré was replaced by Violette Verdy. Photo: Lido

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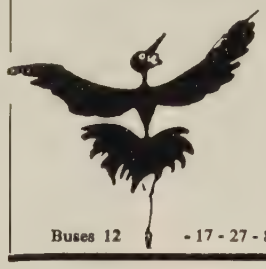

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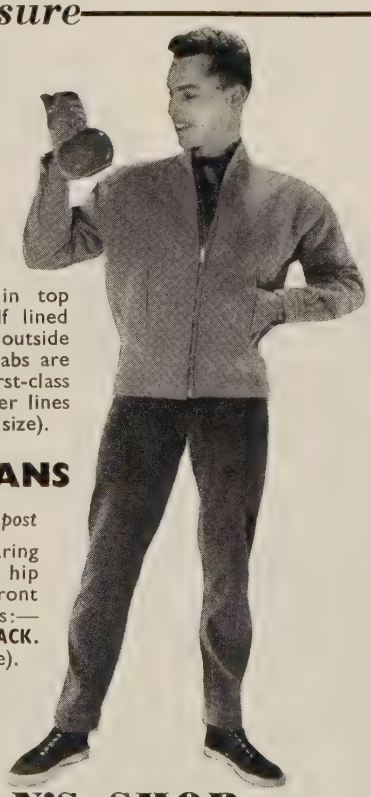

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INDIAN DANCERS DRAWN BY AN INDIAN ARTIST: The Indian artist, Chavda, recently held an exhibition at the A.I.A. Gallery, when his drawings of the four schools of Indian dancing were much admired.

These two examples show the line and rhythm of his work.

(Left) A Manipuri dancer as Krishna.

(Right) A Kathakali dancer.

Chavda is at present working in England and has been sketching in the wings at Covent Garden. He hopes to be able to record the dances of the Western hemisphere in the same way that he has those of the East.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Controversial ballet revived

FOUR years have now passed since we first saw the Lambert-Ashton ballet *Tiresias*. Telling of its protagonist's changes of sex from hero to heroine and back, and his subsequent specialist's opinion on the marital advantages of each state, the work, when first produced, was for many people an instantaneous failure.

On its revival on June 3, the work appeared to have just the same defects and qualities as previously. The second scene is still by far the best in every respect, this episode of the female Tiresias having a style, form and unity denied the rest of the ballet. The first and last scenes remain rather more conducive to sleep than analysis, even though the vermicular nuptials of the snakes have their interest, and some of the ritualistic dance groupings exert a fascination only lessened by their symmetry.

The score, the ballet's most durable constituent, bears the imprint of a massive mind and achieves its primary intention of evoking the ancient world, but it would possibly have been improved had it been condensed.

One now notes that Isabel Lambert's decor gave little hint of the brilliant designs she was later to produce for the stage, although her Minoan-inspired costumes possess great beauty.

The work's stumbling-block is, to my mind, the story, which does not lend itself to ballet translation, as it is incapable of making itself explicit, and fails to hold the interest. The indefatigable Mr. Kinsey might well have welcomed an hour's interview with Tiresias.

Fonteyn has named the female Tiresias, which she originally created, as her favourite role, and it certainly does provide wonderful opportunities for its interpreter. Danced in this revival by Violetta Elvin (who, of course, has appeared in it many times before) the part takes on a different colour from Fonteyn's withdrawn, sensual priestess. Voluptuous and abandoned, Elvin's dancing accords more with the Greek writers who all were emphatic that the female Tiresias was a lady no better than she ought to be, and this performance is in its way hardly less impressive than its creator's. She was well partnered by John Field as the daemon lover.

Michael Somes's male Tiresias has definitely improved with keeping, and both in dancing and acting it is now a portrayal worthy of what might be justly termed the character's better-half. **C.A.B**

Trecu as the Miller

A DEBUT and farewell marked the performance at Covent Garden on June 13—Pirmin Trecu's first performance of the Miller in *The Three-cornered Hat* and Dolin's first of two farewell performances as Satan in *Job*.

The trouble with so many Massine ballets is that without the presence of the choreographer himself they lose irreparably. *The Three-cornered Hat* suffers possibly most of all without that lithe, cheeky, dark-eyed Miller that only Massine has succeeded in realising. A curious thing about this particular role is that its Spanish quality is so stylised that dancers with real Spanish blood have been even less successful than those that have none at all.

Trecu, a Basque, might possibly have been more successful than the rest, yet only in the *farucca* did he bring excitement to the ballet. Any characterisation was non-existent. Never did I feel that he was really in love with his wife, in spite of a philandering nature, let alone married to her. He seemed very rigid throughout, shoulders always parallel to the ground. But his *farucca*, particularly the latter part, was crisp and virile and made up for many of the previous shortcomings.

Gerd Larsen, in a black wig and looking strangely like Toumanova, made a brave attempt at the Miller's Wife. There are probably two ways of playing this role: either cosily and convincingly, like Pilar Lopez, or with the proud arrogant style of a dancer such as Tchernitcheva. Whichever way, style is essential. Larsen fell between both types of interpretation and thus lacked style. I never really felt that she had a flirtatious nature nor did I feel pity during her lament for her arrested husband; I felt irritated when her *palmas* (hand-claps) were not in time with the orchestra, especially when it sounded as if she was being prompted from the wings. In the Sadler's Wells production of this ballet, only Anne Heaton has succeeded in making anything of this role.

Sad it is to have to admit that the whole ballet has become a sorry spectacle—a wonderful score badly played, a wonderful setting badly realised and lit, wonderful choreography danced without any spirit or understanding, except by John Hart as the Corregidor, Brian Shaw as the Dandy and Henry Legerton as a member of the *corps de ballet*. Why do the fairest dancers have to appear in this work and why does the green-striped lady who attracts the Miller, as she crosses the stage with a jar of water, walk with so little come-hither about her that she would arouse no vestige of interest in a cross-eyed midget?

ENGHIEN FESTIVAL

(continued from page 21)

coloured scenery, and the choreography of Gsovsky is wholly lacking in originality and fluency.

The *corps de ballet* is meagre and only with difficulty does it fill out the stage which Kalioujny (Antar) can cross in three leaps. Kalioujny is valiantly assisted by the graceful Claire Sombert in this over-ambitious work.

Romantic charm

IN contrast *La Dryade* has great charm, like a replica of a lithograph from a Romantic keepsake. Irène Lidova has imagined this impossible love story of the ethereal daughter of the woods and the all too human Prince Charming.

In a cameo-style setting of white and black, beneath green spotlights, Bernard Daydé has dressed the dancers in light coloured muslins with flower head-dresses in the manner of Ciceri and Eugène Lamy.

Redjab Jordania's score owes much to Adolphe Adam and supplies Victor Gsovsky with an atmosphere perfectly attuned to his inspiration. Milorad Miskovitch plays the too attractive mortal with competent ease, and Irène Skorik has naturally the attitudes and the fragile virtuosity of the Romantic ballerinas.

The persistent dual

ALREADY given by the Ballets de Paris and Ballet Theatre *Le Combat* of Tancredi and Clorinda is taken from some of the finest passages of Tasso's *Jerusalem Delivered*. Separated by their religions, the two lovers meet and, disguised by their helmets, engage in a merciless struggle. It is only when Clorinda is mortally wounded that Tancredi discovers the identity of his victim.

Despite some *longueurs*, notably at the beginning, the ballet has some fine moments. Though he does not attain the heights of the tournament scene in Lifar's *Le Chevalier et la Damoiselle*, William Dollar has designed a dramatic *pas de deux* which fits Rafaello de Banfield's music perfectly.

The very restrained set and the black costumes of Marie-Laure de Noailles stand out well against the blue night sky.

With Miloràd Miskovitch, Colette Marchand made her reappearance after a long absence in a rôle full of nobility which is admirably suited to her serious beauty.

Love and sport

BALLET has long liked to sing of the joys of sport. *Le Train Bleu, Jeux, Interplay* are random examples. To a witty score by Jean-Michel Damase, composer of *La Croqueuse de Diamants* and *Piège de Lumière*, Jean Babilée has devised *Balance à trois* with rare success.

With Constantin Népo, he has conceived this story of a simple sporting rivalry, which develops into a love triangle of a young girl and two athletes who meet in a sunlit gymnasium designed by Tom Keogh. As choreographer, Babilée is ceaselessly inventive: variations, *pas de deux, pas de trois* follow one another in an alert, intelligent fluency, translating with delicacy the transitions from companionship to tenderness, from jealousy to reconciliation.

As dancer, Babilée gives an astonishing demonstration of his inimitable *demi-caractère style*. His ballon and *petite batterie* are always amazing. Alexandre Kalioujny is not only vigorous, but expressive, and the charming Violette Verdy (in the role originally created by Chauviré) sparkles with merry virtuosity. Here beyond doubt is a perfectly proportioned little masterpiece.

Marie-Françoise Christout

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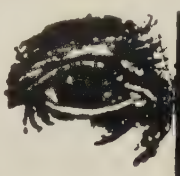

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Dolin as Satan

AN appreciation of Dolin's Satan in *Job* appears elsewhere, so it only remains for me to endorse the opinion that nobody else has succeeded in bringing to the role what Dolin has brought to it and still can. None of the role's other interpreters have jumped on to the steps as he does, none of them have fallen finally with such conviction. None has managed to reveal so much of this evil character through his back.

There is one moment towards the end when Satan is kneeling before Job's Godhead; in the line of Dolin's shoulders and in his whole body he conveys the whole two-timing nature of the angel who has fallen from grace. Such moments of artistry make the seeming hours of mediocrity well worth while.

P.W.

No new Beauty this

FOR some time now rumour has been proverbially rife that the Sadler's Wells Ballet were to produce a new production of *The Sleeping Beauty*, but rumour, just as proverbially, has once more been shown as a lying jade. No new production has materialised, nor will this year, but the old warhorse has had its harness polished. The choreography has been spruced up here and there, and the decor and costumes prinked out.

The revival was first given with Svetlana Beriosova as Aurora and John Field as Florimund at the matinee on June 18. The changes in the production are nearly all minor. The Fairies now make their first entrance in the Prologue accompanied by their respective cavaliers, instead of coming on individually. The *ballabilles* for the *corps de ballet* and *coryphées* in the Prologue and 1st Act have been partly re-choreographed to their advantage.

Beriosova's beautiful Aurora at a later performance is being reviewed elsewhere, and the rest of the cast did not appear to bring much enthusiasm to their tasks. With a few exceptions the company appeared tired and listless.

Notable among the cast were the Bluebirds of Rowena Jackson and Brian Shaw, who exploded their way through the *pas de deux* like a shower of fireworks on a clear night, an encouragingly improved, if still too elder-sisterish, Lilac Fairy from Mary Drage, Ray Powell's waspish Carabosse and a few moments of brightness from an assorted group of dancers including Alexander Grant and Anya Linden.

Princesses Grey and Elvin

THE performance on April 20, in front of the King and Queen of Jordan, was also comfortably adequate and routine.

The most important cast change was Beryl Grey as Aurora, extremely well partnered by Field. Grey's warm personality and exceptional accomplishment give her dancing individuality. Her breadth of movement and imperial manner leave their mark on choreography, and she is now, as she approaches final maturity, almost certainly dancing better than ever before in her career. What is still missing is that last degree of expressiveness.

The Bluebirds were taken over, with lithe charm and self confidence, by Anya Linden and David Blair. Elaine Fifield, who had first danced the Fairy of the Enchanted Garden the previous Saturday, made amends for a debut that was far from auspicious.

VIOLETTA ELVIN, who danced Aurora on June 24, showed the qualities which used to make her performance so memorable: exquisite *port de bras*, unforced lyrical phrasing, radiance and purity. Added to these were grandeur and distinction.

She still has a tendency to flurry steps of elevation and her *adagio* dancing is of a higher standard than her *allegro* while her turns showed signs of effort. But as long as Sadler's Wells have dancers like this they need not lose too much sleep in considering the artistic consequences of Fonteyn's possible retirement.

C.A.B.

Beriosova grows up

BERIOSOVA's Princess Aurora, on the final matinee of the season was the best she has done so far—she has only given four in all. Gone are the visible signs of nervousness that are bound to occur in initial performances. She takes the stage like a great ballerina.

Her *Rose Adagio* was noble and sure, beautiful *équilibre* and no wobble. Her first-act variation, well phrased and precise in spite of rather erratic *tempi* from the orchestra. Her coda in this act needs more brio and her *jetées* should be stronger. She still hurries the spindle episode too much. Her collapse into sleep could not be seen because nobody thought of putting a spot-light on her; it was all in the dark.

The lyrical second act, always her strong one, was as near faultless as is possible. By the final act she showed a very slight tendency to tire but she still achieved a magnificently exciting *pas de deux* Performances such as this are what people tell their grandchildren about with pride.

P.W.

Correction

MARYON LANE, who has featured as Personality of the Month in the July DANCE AND DANCERS has pointed out that her date of birth was incorrectly given as 1927. This should have read 1931. This incorrect date has been listed in a number of reference books and we apologise to Maryon Lane for perpetuating this error..

SADLER'S WELLS THEATRE BALLET

Heights and depths

THE final performances of the Theatre Ballet, as we have known it for several years at its theatre in Rosebery Avenue, reached considerable heights and rather depressing depths.

Since the first performances of Cranko's *Harlequin in April* and *Pineapple Poll*, I have never seen the company better than in the two Macmillan ballets—*Danses Concertantes* and *House of Birds*. Both have been given with the polish of New York City Ballet and the *chic* of Ballets de Paris. Apart from Ashton's *Scènes de Ballet* (now happily to be revived) I can never remember having this sensation when watching ballets in the British repertoire.

It is in no way belittling the work of Macmillan and his designer, Georgiadis, or the work of the company as a whole, to say that Maryon Lane has been mainly responsible for carrying these works to success. Here is a dancer who has always been good but who, in the past 18 months, has developed in a way I have seldom encountered in any dancer. The greatest tragedy of the Theatre Ballet's reshuffle is the loss of Lane to the company at Covent Garden, where it is hard to envisage her getting the same opportunities that she has enjoyed in Rosebery Avenue.

A BLESSED SPIRIT: Alicia Markova in her solo from Zachary Solov's ballet in Gluck's Orphée, *which she danced in British television (reviewed on this page). Photo: Walter E. Owen*

Muddled Ashton ballets

THE depths in these final three performances were plumbed in two Ashton ballets—*Les Patineurs* and *Les Rendezvous*. On June 4 *Les Rendezvous* became a pitiful muddle. Sara Neil was hopelessly miscast in the Markova role; what should have been piquant became angular and spikey and lacking all subtlety. Miro Zolan in the Idzikovsky role was heavy and ungainly and he wore a pair of silk tights that were much too thin. The rest of the company was so ragged that it was hard to believe they had been so excellent in the two preceding Macmillan ballets. Redesigned and carefully rehearsed, this charming divertissement could still be one of Ashton's best ballets in this genre.

The sudden indisposition of various dancers made *Les Patineurs* on June 8 equally unfortunate. One dancer put in literally at the last moment threw the whole ballet out of gear. Michael Boulton attacked the role of the Blue Skater with verve and turned well, otherwise the whole thing had the appearance of a student performance.

Poole's last Wells role

TWO performances of Cranko's *Beauty and the Beast* showed that this elaborate *pas de deux* is still worth keeping in the repertoire. Annette Page danced well as Beauty though she lacked the innocent charm of Patricia Miller. Peter Wright was excellent as the Beast who turns into a Prince, particularly so in his animal movements. Poole danced this role, which he created, as his final role with the Theatre Ballet on June 11. With his departure the company loses a unique artist.

Never a particularly strong classical dancer, Poole has always been a noble partner. It is, however, the sensitive artistry that he has brought to every role, from the time he danced Pierrot in Fokine's *Carnaval* to the many contemporary roles he has created, that has made him such a valuable addition to the growing list of notable British dancers.

Although nobody is irreplaceable in ballet—dancers leave and there is always somebody to take their place—I would say that both Lane and Poole have made an invaluable contribution to what success the Theatre Ballet has achieved in the past and whatever it may achieve in the future.

P.W.

PEGGY VAN PRAAGH, since 1952 Assistant Director of the Sadler's Wells Theatre Ballet Company, will be released from this appointment as from the end of 1955, in order to undertake the work of reproduction in overseas countries of certain ballets in the repertoires of the Sadler's Wells Companies.

As part of the subsequent reorganisation it has been decided by the Sadler's Wells Trust to create, as from January 1, a new appointment—that of Resident Director of the Theatre Ballet Company. This post has been offered to and accepted by John Field, one of the Principal Dancers of the Sadler's Wells company, and Covent Garden have agreed to release him with effect from the end of that Company's forthcoming American tour.

Dame Ninette de Valois' position as Artistic Director of the Sadler's Wells Theatre Ballet Company remains unchanged.

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SCHEHERAZADE

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ALTHOUGH the ballet was called *Scheherazade*, it bore no relation to the Fokine ballet, nor was it meant to do. The only similarity, apart from its title, lay in the fact that the music was the third movement of Rimsky-Korsakov's well-known suite, not originally used in Fokine's ballet.

Margaret Dale's version followed the *Arabian Nights* story, written for the fabulous Princess Homai, daughter of supposedly, Brahman Artaxerxes, of how a certain Persian king used to marry a new wife every day, and promptly put her to death the following morning. But one wife, Scheherazade, more astute than the others, began to tell a story, till late at night she broke it off at such an interesting point, that the Sultan spared her life so that she could continue her tale. So she did for a thousand nights.

Violetta Elvin danced Scheherazade, and no role could have suited her better. As she danced before the Sultan, it was easy to see why the Sultan demanded a repeat performance nightly. Her every alluring movement was suffused with exoticism. Margaret Dale devised choreography of a pseudo-oriental style which made great use of undulating arms and body movement. John Hart had little partnering to do as the Sultan, but he looked suitably lascivious.

The cameras achieved several effective touches, notably the venetian blind effect through which Elvin was first seen, and the final close-up of the Sultan and his inventive wife.

Alicia Markova

Given on June 20. Introduced by Eric Robinson; Musical Associate, James Turner; London Symphony Orchestra; Designer, Stephen Taylor; Produced by Patricia Foy.

FOR her first solo in this *Music for You* programme, Markova gave a classical *Bolero 1830*. It was excitingly danced, the lighting adding considerably to the general effect.

By far the most interesting aspect of the programme, however, was the opportunity of being able to see the *Dance of the Blessed Spirit* which Zachary Solov had devised for her in Gluck's *Orphée* at the Metropolitan Opera House, New York. The dance was Greek-inspired and called for no *pointe* work, simple *port de bras* and plastic body movements being the predominating features. It had great beauty, Markova's *port de bras* being exquisite; she seemed to feel the air with long, graceful, flowing movements.

The flute solo in the Gluck was excellently played by the first flautist of the London Symphony Orchestra.

Nicholas Baker

BALLET RAMBERT

The three new creations given by Ballet Rambert during the Sadler's Wells season—Robert Joffrey's *Persephone* and *Pas de Déesses* and Kenneth Macmillan's *Laiderette*—will be reviewed in full next month together with pictures of the ballets.

Rambert produces more surprises

EVERY time Ballet Rambert has a season at the Sadler's Wells Theatre, there is something interesting to see—new dancers emerge, more additions to this most remarkable of any British repertoire, seeded dancers improve even further. This season was no exception.

The first night on June 28 was, however, none too auspicious. The company gave the appearance of only having been in the theatre a few hours which was actually the truth. Their *Les Sylphides* was always the best given by any British company until the Grigorievs recently revived it for Covent Garden. I still think the *Nocturne* is better than any other version—the groups seem to be more beautiful, like moon flowers opening in the dusk. Selina Wylie was not very lyrical in the *Valse* and the Finale was a bit of a muddle. It was Beryl Goldwyn in the *Mazurka* and *Grande Valse pas de deux* who stole all the honours, she has developed into a quite outstanding dancer.

There is not much of Proust left in Jack Carter's *Past Recalled* as it is given now. Only in the tiny role of Swann's Mother, most sensitively given by Gillian Martlew, was a feeling of the original ballet realised.

Tudor's *Gala Performance* is still the funniest ballet joke and only Ballet Rambert ever give it the right tongue-in-the-cheek performance. Goldwyn, Martlew and Horn were delicious as the ballerinas from Moscow, Milan and Paris. There seem to be some additional bits of horseplay creeping in. For instance, one of the Cavaliers, John Chesworth, gets kicked by the other two; he limps up-stage. If these bits of knock-about humour are allowed to creep in it will eventually get like the Ballet Theatre production!

Masterpieces from Tudor and Cranko

The Lilac Garden, which went into the programme on July 1, is Tudor's early masterpiece. It got a rather exuberant performance. Beryl Goldwyn as Caroline and Ann Horn as An Episode in His Past danced very well—rather too well because the underplaying and subtle suggestion, so essential to this ballet of mood, were lacking. Ronald Yerrell, as Caroline's Hussar lover, suffered in the same way. Only Norman Dixon, as The Man she must Marry, really gave any feeling of real atmosphere. But what a pleasure it is at any time to see this exquisite ballet!

Opinions continue to differ on Cranko's *Variations on a Theme*. Personally I find it a most exciting development of his *Harlequin in April* strain. It was one of the best creations of last year and it has in no way diminished this year. Noreen Sopwith as the Child gives a touchingly innocent performance that seems to have been the turning point in her career. As the confused Young Man, Alexander Bennett is most sensitive and the remainder of the company match up to them.

Jack Carter's *The Life and Death of Lola Montez* is a joke that has never amused me but judging by audience reaction I am solitary in this respect. However Gillian Martlew, now in the title role, does all that anyone can ever do to win me over. She is very funny as the young Lola and her beauty, as established international *Grande Horizontale*, makes that lady's wild escapades seem more plausible. To her various lovers, as varied temperamentally as geographically, Bennett brings a great sense of humour. Norman McDowell has designed the ballet attractively and with wit, but the use of Verdi's music is rather upsetting.

A Giselle that lives

Goldwyn's *Giselle* is better than ever. In fact it is doubtful whether any dancer working permanently with an existing British company, gives a better one. So good is the whole production that even the critic finds himself living the ballet instead of becoming a remote spectator looking for faults.

Bennett, a little below his usual form this season owing to a leg injury, makes Albrecht a far more understandable character than is usual. His *batterie*, in the second-act variation, are such as I have never seen from other male dancers in Rosebery Avenue or Bow Street.

Norman Dixon, whose improvement was one of the several delights of this season, makes Hilarion a rather pathetic misunderstood peasant instead of the usual arch-villain. As Myrtha, Ann Horn *bourrée* across the stage in a way that makes her really seem a supernatural being. Blue blood seems to flow naturally through the veins of Martlew as the wronged Bathilde.

P.W.

STEPS OF THE DANCE

(continued from page 18)

à la seconde, pas de bourrée en tournant en dedans; pirouette à la seconde en dehors, finishing with *Grand Rond de Jambe* to 4th position behind; lower working leg *par terre; failli, pas de bourrée en tournant en dehors* to 4th position *effacé*. Simple *pirouette piquée en dehors*, finishing in 4th position; rear arm to 3rd position, forward arm to 2nd position. Hold pose.

How to Apply the Adage in Teaching

Children under 8 years:
Port de bras only. No *développés* or extensions *en l'air*.

Children 8-9 years (1st and 2nd year):
Petit adage using full *plié* in 2nd position; *port de bras;* simple *arabesque*.

Children 10-11 years (3rd and 4th year):
Petit adage using full *plié* in 2nd and 1st positions; simple *développés;* simple *pirouettes*.

Children 12-14 years (4th and 5th year; or Students 1st year):
One *enchaînement* of *adage* with *plié* in 2nd or 1st or 5th position, using *développés* in all positions; *arabesques* and *attitudes, en effacé* and *en croisé*.

Students and Adults (Junior: 1st and 2nd year
Two *adage enchaînements* beginning with *pliés* in 2nd, 1st, or 5th positions, and using such additional *développés* and extensions *en l'air* as: *écartés, attitudes allongées, arabesques penchées, etc. Grandes pirouettes en arabesque* and *en attitude en dedans*. Simple *pirouettes*.

Students and Adults (Senior: 2nd and 3rd year).
Three *adage enchaînements* beginning with *pliés* in 2nd, 1st, 5th or 4th positions and including such steps as *grand rond de jambe; grandes pirouettes en dehors; fouettés; fouettés en tournant; grands fouettés; renversés en dehors; renversés tire-bouchon; pirouettes* in all directions.

Students and Adults (Advanced: 4th and 5th year).
Three *adage enchaînements* as previous; positions *en l'air* to be held on the *demie-pointe*, and including *grandes pirouettes* and *fouettés en dedans* and *en dehors; renversés sautés*.

Note: The above suggestions are for children able to take only one or two classes per week. The references to students concern those who take up full-time training at school leaving age, or after.

The Third Series of *Steps of the Dance* will be continued in the late Autumn and will deal with Barre in the Centre, introducing a large vocabulary of steps and enchaînements, with illustrations and analyses.

SHRIMATA SHANTA RAO

THE occidental critic, faced by dancers from the orient, starts off at a disadvantage unless he has spent many years east of Suez studying these dances in their own environment. In England, we owe most of our knowledge to that fine dancer, Ram Gopal, who has helped us to understand the four main dancing schools of his native India.

In her programme at the Fortune Theatre on June 10, Shanta Rao showed her remarkable technique in dances from two of these schools—Bharata Natyam and Kathakali. She made no concessions to her audience—no spoken explanation nor condensation of dances to suit Western taste. Even so, nobody could have been unconscious of the fact that they were in the presence of a very great artist.

Her technique appeared to be rather too forceful in the Alaripu (Dance of Invocation) and three poems in Bharata Natyam style. Although her *mudras* were most expressive there did not seem to be much contrast between the various dances. One was overwhelmed by the perfection of the movement rather than any emotion the subject has to offer.

In her Kathakali dances we were more at home particularly in her *Garland of Kalasham* and the scene from her ballet, *Ambapalli* in which she plays a lovesick courtesan trying to conquer the Lord Buddha's love.

P.W.

Ballet Dates

FESTIVAL BALLET
Royal Festival Hall, London
Matinées, Wed. and Sat.

July
18-23 *Les Sylphides, Scheherazade, Mlle. Fifi* (premiere), *Prince Igor*
25-27 *The Nutcracker* (full version) *Pas de Quatre, Symphony for Fun*

August
1-3 *Swan Lake* Act II, *Alice in Wonderland, Napoli*
4-6 *Swan Lake* Act II, *Alice in Wonderland, Symphony for Fun*
8-10 *Petrouchka, Etudes* (premiere) *Prince Igor*
11-13 *Scheherazade, Etudes, Symphony for Fun*
15-17 *The Nutcracker, Le Beau Danube*
18-20 *Etudes, Alice in Wonderland, Napoli*
22-24 *Alice in Wonderland, Concerto* (Grieg), *Napoli*
25-27 *La Esmeralda* Act II, *Alice in Wonderland, Le Beau Danube*
29-31 *Giselle, Le Spectre de la Rose, Prince Igor*

September
1-3 *Swan Lake* Act II, *The Nutcracker*
5-7 *The Nutcracker, Pas de Quatre, Symphony for Fun*
8 6th Anniversary Gala (Artists and programme to be announced)
9, 10 *Petrouchka, Etudes, Napoli*

19 Hippodrome, Bristol
26 Theatre Royal, Birmingham (2 wks.)

SADLER'S WELLS BALLET
at Covent Garden

Aug.
23 *Sylvia* (Fonteyn, Somes)
24 *The Shadow, Checkmate, The Three-Cornered Hat*
25 *The Shadow, Les Sylphides, Mam'zelle Angot*
26 *Mam'zelle Angot, Les Sylphides, The Three-Cornered Hat*
27 (M) *Sylvia* (Beriosova, Field)
27 (E) *Sylvia* (Grey, Chatfield)
29 *Checkmate, Les Sylphides, The Three-Cornered Hat*
30 *Giselle* (Elvin, Field) *The Three-Cornered Hat*
31 *Mam'zelle Angot, Symphonic Variations, Checkmate*

Sept.
1 *Mam'zelle Angot, Symphonic Variations, Checkmate*
2 *Sylvia* (Nerina, Rassine)
3 (M) *The Shadow, Giselle* (Elvin, Field)
3 (E) *The Shadow, Giselle* (Fonteyn, Somes)
End of season

BALLET RAMBERT

July
18 Festival in Aix-les-Bains, France.
25 Grand Theatre, Leeds

Aug.
8 Marlowe Theatre, Canterbury

SADLER'S WELLS THEATRE BALLET

Sept
19 Olympia Theatre, Dublin
26 The Opera House, Belfast (2 weeks)

THE EDINBURGH FESTIVAL
The Royal Danish Ballet
at the Empire Theatre

August
23-25 *La Sylphide, Capricious Lucinda*
26-29 *Romeo and Juliet* (British premiere of Ashton's three-act ballet)
30-Sept. 1 *Napoli, Graduation Ball*
2-3 *The Whims of Cupid and the Ballet Master, La Sylphide, Napoli* (Act III)
Programme subject to alteration
Mats: Wed. and Sat. (extra mat: Sept. 2

Azama Kabuki
Dancers and Musicians
at the Empire Theatre, Sept. 5-10

COVER STORIES

This month's front cover, by Maurice Seymour, is of Festival Ballet's male star, John Gilpin, in Michael Charnley's *Symphony for Fun* which will be given during the company's present season at the Royal Festival Hall.

GILPIN was first taught by Tina Pearce in Southsea where he was born. Went to the Cone-Ripman School in 1939. Appeared in straight roles in plays and films. Joined Ballet Rambert in 1945 and immediately took over leading roles. Joined Ballets de Paris in 1948, later Marquis de Cuevas company. Became principal male dancer of Festival Ballet from its outset in 1950 where he has remained ever since.

This month's back cover is of Leslie Caron in the Twentieth Century-Fox film of *Daddy Long Legs*.

CARON was born in Paris. First studied ballet with Preobrajenska. Made her stage debut as an actress in a children's play at the age of 14. The following year Roland Petit discovered her and in 1949 she made her debut with Les Ballets des Champs-Elysées as the Sphinx in *La Rencontre*. Gene Kelly was so impressed by her that she starred with him in his film *An American in Paris*. Later appeared in an acting role in the film *The Story of Three Loves* and won an academy nomination for her performance in the film *Lili*. Last year returned to Ballets de Paris as guest ballerina.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

JOAN SINCLAIR, 76, Carden Place, Aberdeen, Scotland, wants b.c., m. or f., age 14-15, in France, Holland, Spain, Switzerland, Austria. m.a. 14, o.i. music, dramatic art, reading, all sports, skating and travel. p.r. all answered.

DENNIS HOBSON, 155, Perry Wood Road, Great Barr, Birmingham, 22A, wants b.c., m. or f., all foreign and Commonwealth countries. m.a. 33. o.i. music, theatre, sports. Ls. some French. All answered.

PAMELA MURPHINE, 56, Hilltop Crescent, Fairlight, Sydney, Australia, wants b.c., m. or f., age 13-17, in France. m.a. 13. o.i. music, art. Ls. French. p.r.

SALLY CHESTERTON, 5, Repton Avenue, Wembley, Middx., wants b.c., age 15-18, m. or f., in U.S.A. m.a. 15½. o.i. reading, art, music, sport.

LOOK FOR MONA VANGSAA and HENNING KRONSTAM
of The Royal Danish Ballet
in *Romeo and Juliet*
on the front cover of the September DANCE and DANCERS

Also in this number will be an illustrated article by SVEND-KRAGH JACOBSEN on the Danish choreographer, August Bournonville (the 150th anniversary of whose death will coincide with Danish Ballet's visit to the Edinburgh Festival). RICHARD BUCKLE continues his *In Search of Diaghilev*. The Holland Festival will be reviewed by CLIVE BARNES.

New Ballets supplement includes three new works for Ballet Rambert: Joffrey's *Persephone* and *Pas de Deesses* and Macmillan's *Laiderette*.

Pictures of The New York City Ballet, The Azama Kabuki Dancers and other dance events from all over the world.

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AUGUST 1955

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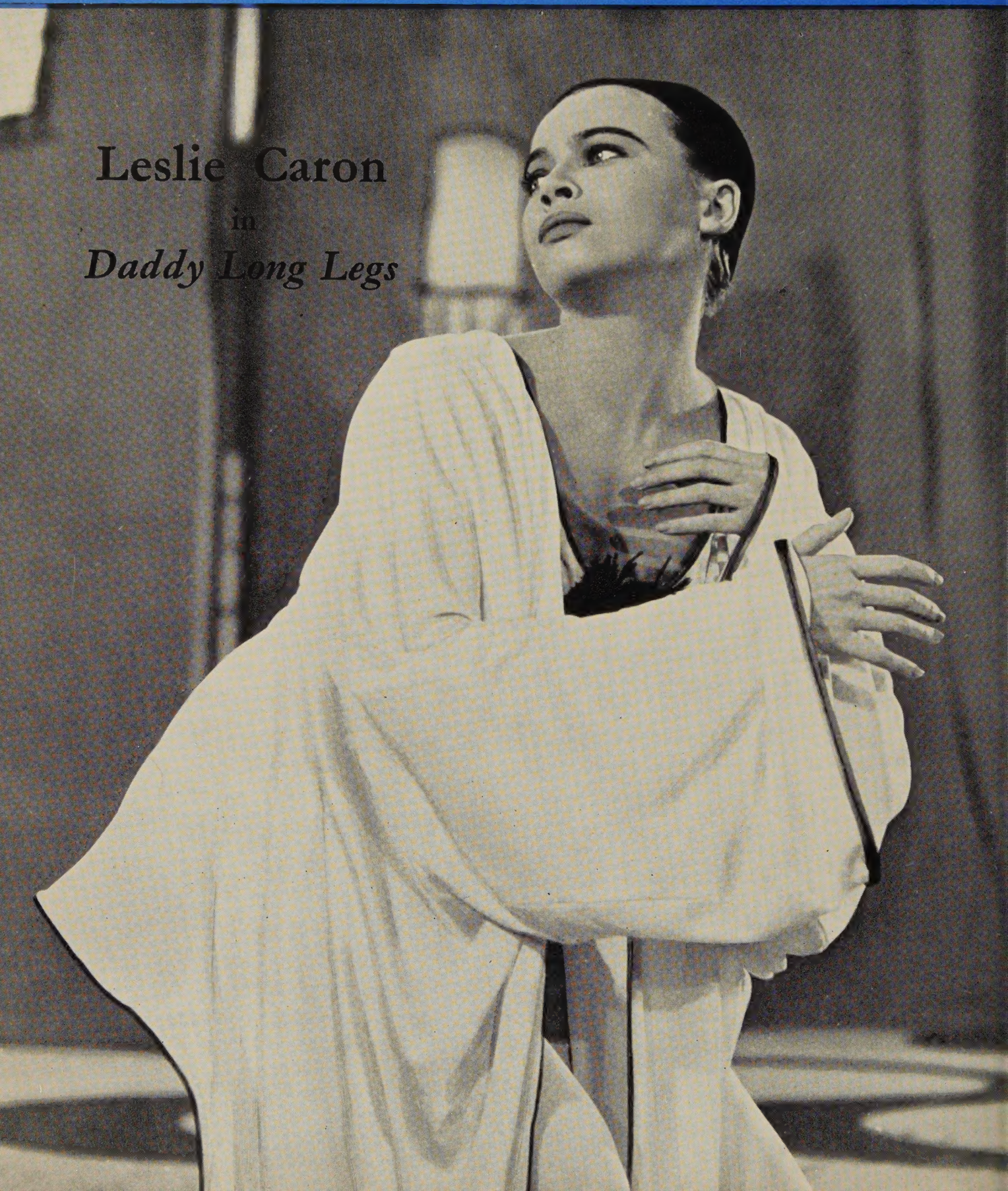

Leslie Caron

in

Daddy Long Legs